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OTTO H. KAHN ON JAZZ

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BERLIN OPERA PRODUCES A STRAVINSKY TRIPTYCH

Soldier, Pulcinella and Renard Attractively Staged—Vienna Philharmonic's Visit of Artistic and Political Significance—A Sensational Girl Cellist

BERLIN.—Although it is the end of June, the Berlin musical season has barely breathed its last, and a number of important events still remain to be recorded. The Staatsoper has sponsored Stravinsky for the first time. Erich Kleiber, who conducted the performance with all his usual skill, had chosen three little scores—The Story of the Soldier, Pulcinella, and La Renard. The most valuable of these pieces in my judgment is the first. Stravinsky is usually given all the credit for the extraordinary success of this piece. It must be remembered, however, that at least one half of the effect is due to the impressive libretto, written by the Swiss poet, C. F. Remuz, which in the simplest, popular style tells the story of the poor soldier, who in his distress and simplemindedness becomes a victim of the devil's alluring promises. The touching human traits of this story even Stravinsky, who pretends to despise emotion, could not fail to reflect in his music.

The photographs on page 12 show how Aravantinos, the versatile and inventive scenic decorator of the Berlin Opera, has realized Stravinsky's idea. In the left corner one sees Kleiber conducting his queer little orchestra of seven players, who in spite of their few instruments succeed in producing the queerest, most surprising and grotesque sounds. At the right side is seen the reader, who, seated at a table, recites the story. In the middle a crude little stage is erected, on which one sees the soldier playing his fiddle and the devil trying to entice him. The entire production is modelled after the style of the popular blood-and-thunder side-show that once was the feature of country fairs.

PULCINELLA AS A BALLET

Pulcinella was given as a ballet. Max Terpis, balletmaster of the Berlin Opera, and his pupils and assistants, Harold Krenzberg, Elisabeth Grube, Dorothea Albu and others, found a welcome occasion here to show their remarkable proficiency in the art of dancing and pantomime. Aravantinos has given a charming and imaginative scenic frame to this dance fantasy, which, moreover, is delightful to listen to. Here, too, however, Stravinsky usually gets too great a share of the praise, and a considerable portion of the enchanting effect is due to the beautiful melodies of the genial Pergolesi, written two hundred years ago. The Stravinsky setting, however, is a gem of orchestral art and in its way one of the most perfect productions of modern times.

Le Renard, of which both text and music are by Stravinsky, has given me less pleasure. The cock, the fox, the cat and the goat perform this grotesque joke with the assistance of a curious little orchestra, in which four singers also are included. It is a mad jumble of acrobatics, circus clownery, weird sound effects and Russian humor of the most reckless kind. It is certainly amusing to listen to these clever and funny outbursts of Stravinsky's capricious wit. But here, especially, even many admirers of the Russian master perceive that music and buffoonery have only a very narrow margin in common, and that it is a fatal error to make the grotesque element (as many of the young imitators of Stravinsky are doing) the basis of a new art. Music pretty soon takes its revenge for all the offenses committed against its dignity.

A SENSATIONAL VISIT

The concert season came to its definite close with a visit of the Vienna Philharmonic Orchestra. This renowned orchestra is at present making a tour throughout Germany and is everywhere being welcomed with an enthusiasm of extraordinary intensity. The two Berlin concerts have been an artistic and social event of the very first order, while its political aspect became evident in the speech of welcome by the president of the German Reichstag, Karl Loeb, delivered before the first concert.

Erich Kleiber had the honor of conducting both concerts of the magnificent orchestra. The programs were very classical. In the first concert a Haydn symphony, Schubert's Unfinished and Beethoven's eighth symphony were played. The second started with Mozart's symphony in E flat. Then Artur Schnabel played Beethoven's C minor

piano concerto with a superior mastery, a mobility of sentiment, a clearness of style which even this great master of interpretation has rarely reached before. The second part of the program was reserved for Viennese dance music. Mozart's graceful and charming German Dances (including The Canary-Bird, The Organ-Grinder and The Sleigh-Bells), Beethoven's Moedlinger Tänze and Johann Strauss' Blue Danube Waltz set the audience aflame.

The tone produced by this orchestra is indeed of the most caressing beauty imaginable. There may be five or six

will be counted among the world's greatest exponents of her instrument before long, and that her fame will spread rapidly. Although even her name had been entirely unknown in Berlin, the rumor of her exceptional faculties was immediately spread in musical circles after she had played privately before invited guests, and thus her first public concert was an altogether unusual success with the public as well as with the press. Almost all the Berlin cellists of any mark were seen in the audience.

DR. HUGO LEICHTENTRITT.

THE PHILADELPHIA EXPOSITION OFFERS IMPORTANT MUSIC PRIZES

Desirous of making the Sesquicentennial International Exposition, which will be held in Philadelphia from June to December, 1926, in celebration of the 150th anniversary of the Signing of the Declaration of Independence, memorable in musical annals, as well as in all other respects, the exposition management is offering prizes for artistic effort in the musical art. An opera, a symphony, a choral work, a choral suite, and a ballet, pageant or masque, are expected to be produced through the competition and will be presented during the Sesquicentennial as a part of the music program. The competition is open to persons of all nationalities, in this country and abroad.

A prize of \$3,000 is offered for the opera, a prize of \$2,000 for the symphony, or a large orchestral work of symphonic character, a prize of \$2,000 for a ballet, pageant or masque, with full orchestral accompaniment, not excluding choral episodes, and a prize of \$500 for a choral suite of three or four numbers. The text of the suite is to be left to the composer.

The prize competition is in charge of a sub-committee of the Committee on Music of the Sesquicentennial, which main committee is headed by Cyrus H. K. Curtis, with Dr. Herbert Tily as vice chairman. James Francis Cooke is chairman of the Competition Committee, and Henry S. Fry, organist of St. Clement's P. E. Church, is executive secretary of the committee. Other members are Dr. Philip R. Goepf, Alexander Smallens, N. Lindsay Norden, Nicola Montani and Dr. Thaddeus Rich.

THE CONDITIONS

All compositions are to be submitted through Mr. Fry (address: care Sesquicentennial Association, Independence Hall, Philadelphia), and are to have a full orchestral score written legibly in ink with a nom de plume accompanied by an envelope containing the full name and address of the composer. No work will be eligible that has been published or previously performed.

The winning composer is to retain all rights of performance, except the premiere and such extra performances as may be determined by the Committee.

In case the winning work is performed, the committee assumes all the expenses of the copying of parts, of rehearsing and of producing. A special jury shall be selected to adjudge each prize.

The manuscript of the opera must be submitted by March 1, 1926, a full orchestral form, accompanied by a full pianoforte score for rehearsal purposes. The prize will be adjudged by May 1. No conditions are fixed for the length or for the number of acts. The only stipulation is that it be of a serious musical character. Text must be English. The symphony (or symphonic work) must be submitted by April 1, 1926. The prize will be adjudged by May 15.

The choral work must be submitted by April 1, 1926. The prize will be adjudged by May 15. The work must require not less than forty-five and not more than seventy-five minutes for performance. Text must be in English, work must be scored for normal symphony orchestra and choral writing should be mainly four-part, with occasional doubling.

The ballet, pageant or masque must be submitted by April 1, 1926. Prize will be adjudged by May 15. Accompaniment must be orchestral. Text, if any, must be in English.

Sue Harvard Married

Sue Harvard, it is announced, was married in New York on June 23 to Herbert Newton Armstrong, assistant vice-president of the American Exchange National Bank.



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HERBERT WITHERSPOON,

new president of the Chicago Musical College, succeeding Felix Borowski, who has resigned. Mr. Witherspoon, in a career which covers more than thirty years as a singer and teacher, has long been recognized as among the foremost American artists and pedagogues. His association with the Chicago Musical College is not a new one since he has held a voice master class there annually for the last eight years. It is the brilliant development of this institution and the possibilities which he sees for musical education in the Middle West that determined him to discontinue his thriving New York studio in favor of work there.

orchestras in the world equalling the Vienna Philharmonic in playing capacity, virtuosity and precision. But the sound-quality produced by these incomparable musicians is probably unique—different from that of every other orchestra of first rank.

A RUSSIAN PRODIGY

Rajas Garbusova, a sixteen-year-old Russian girl cellist, has made her debut in Berlin and has immediately been recognized as a talent of the very first order. She plays with finished technic, with a rhythmical energy, a musical intelligence and emotional power that are found very rarely in such perfection. I have no doubt that the young girl

WITHERSPOON TO SUCCEED BOROWSKI AS PRESIDENT OF CHICAGO MUSICAL COLLEGE

Last week the MUSICAL COURIER published a telegram from Chicago stating that Felix Borowski, eminent composer and critic, for many years president of the Chicago Musical College, had resigned his position with that institution. As appears in the statement by Mr. Borowski which follows, the relations between him and the school continue to be of the friendliest; it is simply that the increased length of the school term, which, with the summer session, practically runs throughout the year, prevents him from giving the time which he desired to composition and literary work.

It will be a surprise to our readers to learn that his place will be taken by Herbert Witherspoon, distinguished New

York voice teacher. Mr. Witherspoon's statement, which follows that of Mr. Borowski, and the reasons which he gives for abandoning his tremendous clientele in New York to take up the new work in Chicago, will be read with the greatest interest.

STATEMENT BY FELIX BOROWSKI

"My resignation I gave into the hands of Carl D. Kinsey, manager of the Chicago Musical College, more than three weeks ago, but we agreed to make no public statement concerning it until my successor was chosen. It gives me great satisfaction to state that there has been and is no ill feeling

between Mr. Kinsey or any official of the Chicago Musical College and myself. There is a great deal of work that must be done in the summers, work involving long teaching hours—ninety-six lessons a week this summer—as well as duties which appertain to the artistic direction of the institution. As much of the work which I should do in the summer should be devoted to musical composition and to the literary activity which comes my way, it is clear that I must part from the presidency of the Chicago Musical College if that other work is to be done. To my successor, Herbert Witherspoon, I extend all possible good wishes.

(Continued on page 13)

RETHBERG RECONQUERS HER HOME CITY

Tairoff's Theater, Italian Stagione and Local Opera Run On

DRESDEN.—Elisabeth Rethberg, well known in America, came to visit her home city to conquer it anew by storm. We all remember the charm of her marvellous voice, yet the immense strides forward she has made during her stay in America as a dramatic singer on the opera stage and as an interpreter of songs on the concert stage was a genuine surprise. Mme. Rethberg as the ideal Butterfly in Mimi, for instance, will live long in our memory, while the choice of her song recital program (June 8), comprising the best known and also some less known Lieder, was equally impressive. Her appearances were a real triumph, and naturally the singer must have carried away with her the profoundest satisfaction.

Another memorable event was the charity concert in the Frauen-Kirche given in aid of crippled children in Dresden, for whose benefit on former occasions American benefactors, here and over there, have done such generous, never-to-be-forgotten, charity work. A chorus of one thousand children participated, children who, in good health themselves, wanted to do what they could to assist their unhappy brothers and sisters in need. The well trained chorus of the St. Benno Gymnasium, under the guidance of Herr Glaese, sang exquisitely Mozart's Ave Verum and other lovely things from the cupola of the imposing church. Other participants were Concertmaster Max Strub, of the State Orchestra, and his gifted wife, Hilde Strub, also a violinist, with whom he played Reger's Zwiesangs.

TAIROFF'S EXTRAORDINARY THEATER

A great stir was caused by the famous Moscow Chamber Theater, under the direction of M. Tairoff, who made Bernard Shaw's St. Joan appear in a quite new light. Dohnányi's ballet-opera, The Veil of Pierrette, was another chef d'œuvre, not to speak of the classic opéra-bouffe, Girelle. A "Milan Opera Stagione," which has been making the rounds of German opera houses, gave some representations in the Dresden Opera, leaving some good impressions, but also much cause for severe criticism. Since it has left the Dresden Opera is functioning, as usual, the only recent novelty being Busoni's Doktor Faust.

Regarding this work, a detailed criticism by your Berlin representative will have reached New York already. However, as permission was given me to utter a few words on the subject, I should say that whatever may have been said pro and con the musical part, I found the book, despite some deficiencies, to be one of the best subjects for musical treatment that came to my knowledge of late, a literary production, meeting the Faust problem in a surprisingly direct way. Written with its author's heartblood it discloses a vital immediate utterance of his innermost self, a searcher who never quite found what he sought, a restless soul, who, regarding philosophy and artistic ideals, met

only with disillusion, solving the problem of life on earth with a note of interrogation.

BUSONI THE PATHSEEKER

It is deep tragedy, which might have found a more "popular" expression but for the composer's inability to express red-hot emotions and to concentrate on dramatic climaxes, which might so well have come to illustrate, for instance, the final scene before the Crucifix and the image of his artistic ideal when both of them—in fact everything—vanishes in Nirvana, Faust himself being found frozen to death in the snow. There is a telling dramatic tensing in this close. In Busoni we have not a pathfinder but a path-seeker for new expressions, for human experiences that are as old as the world.

A. INGMAN.

GERMAN MUSICOLOGISTS HOLD FIRST CONGRESS SINCE THE WAR

LEIPSIK.—Simultaneously with the big Handel Festival held here from June 8-15, the German musicologists, aestheticians and historians, members of the German Music Society held their first congress since the war. It will be remembered that this society is the trunk remnant of the quondam International Musical Society, which had sections in all civilized countries, and whose members had carried on a widely ramified work of research, which resulted in numerous musical finds, complete editions and theoretical works of great value; in fact the preparation of the material from which musical history has largely been re-written during the last two decades.

Publications like the Zeitschrift für Musikwissenschaft, the S. I. M., and the Rivista Musicale Italiana, even the Musical Quarterly in America, were in a sense the organs of this complex of learned societies, which the war broke up.

In Germany especially, the desire for reconstruction has been strong; and while a partly enforced and partly voluntary isolation has prevented a reunion of the old International, the German society and the many chairs of musical science in the universities have continued or resumed their work, even if with difficulty. This difficulty has been felt in particular in connection with international research; but this has resulted in an even more intensive activity in national and sectional musical investigation.

The present Congress was originally planned for two years ago. Again and again the plan was foiled by the economic difficulties incident to inflation. The reunion at last afforded was, therefore, all the more gratifying; and this gratification was expressed by the president, Prof. Hermann Abert, in his opening speech. He welcomed the participants from all sections of Germany and Austria, from the "neutral" countries, and some isolated personalities from other countries, including France. The opening ceremony took place in the hall of the Leipzig University.

Various lectures by leading authorities followed, notably one by Prof. Schering, advocating a closer co-operation between science and art, and a uniform standard in judging old and present-day creative manifestations. There was, however, such a mass of special dissertations to deal with that no less than seven separate sub-sections were set up, in which the bulk of the arguments took place.

Great interest was awakened by a lecture by Frank Benedikt on Tone-word and Musical Education, advocating the Fetz method of teaching sight-singing. The remarkable results obtained by this method, also in improvised modulations, were demonstrated by a class of public school children fully justified the widest dissemination of the method.

Alois Hába again argued for the quarter-tone system and demonstrated his music by means of the new quarter-tone piano constructed by Messrs. Forster, of Prague, and Hans Mersmann contributed a valuable address on the stylistic changes which altered the profile of music about the beginning of the present century—a résumé of the basis of modern music. The last word before the "modern" section was that of Adolf Aber, who argued for a scenic reform in Wagner's operas and cited Bayreuth authority by way of justification.

The congress closed with a notable concert given by the faculty of the Leipzig Conservatory, notably Max Pauer, the director, and Günther Ramin, organist.

A. A.

Lappas at Covent Garden

Newspapers received from England report the fine success of Ulysses Lappas, Greek tenor, at the Covent Garden Opera season. He appeared with Jeritza in a performance of Fedora and also sang Pinkerton in a performance of Butterfly. According to the Morning Post: "Mr. Lappas brought to his part in Fedora a real intensity of feeling and sang with conviction and sincerity."

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—Baltimore Evening Sun.

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FOREIGN NEWS IN BRIEF

STILL AT IT!

LONDON.—Dame Clara Butt and Kennerly Rumford are about to leave on another concert tour of the world. They have just given their farewell concert at the Royal Albert Hall.

C. S.

FERRUCCIO BUSONI'S GRAVE

BERLIN.—The city of Berlin has donated a beautiful spot in the cemetery (Stubenrauchstrasse) to receive the ashes of Ferruccio Busoni. A well known sculptor, Prof. Georg Kolbe, has been commissioned by the Prussian Ministry of Arts and Sciences to model a figure to adorn the grave. There will be a solemn dedication of the grave as soon as it is finished.

D. L.

MEMORIALS TO SUPPÉ, MILLOECKER AND GRUENFELD

VIENNA.—In commemoration of the thirtieth anniversary of the death of Franz von Suppé, the municipality of Vienna has established a "Suppé Room" in the municipal museum, containing relics of this classic of Viennese operetta. It is announced that a similar room will be arranged for the relics of Alfred Grünfeld, the late Viennese pianist, whose sister will donate to the city all the manuscripts, pictures and letters left by him. The choral societies of Baden, near Vienna, have honored the memory of Carl Millocker, another classic of Viennese comic opera, by unveiling a memorial tablet on the house in which he died.

P. B.

A SCHUBERT PARK

VIENNA.—The old Währing cemetery, where Beethoven and Schubert were laid to rest and where their tombstones still stand although the ashes of both masters have years ago been transferred into "honorary graves" at the Central Cemetery, has been turned into a beautiful new park which was solemnly opened by Mayor Seitz under the name of "Schubert Park." A concert of the Vienna Philharmonic and the Schubertbund chorus, devoted to music of Beethoven and Schubert, preceded the ceremony.

P. B.

NEW GIGANTIC CONCERT HALL PLANNED FOR VIENNA

VIENNA.—The Austrian Music and Singing League (Oesterreichischer Musik und Sängerbund) plans the erection of a huge hall at Vienna. The plans for the edifice are the work of a well-known architect, and the building is to have a capacity of 14,000—10,000 hearers and 4,000 performers. The League has just now issued shares ranging from 500,000 to 10,000 Kronen and hopes to cover the requisite outlay by subscription. (The plan sounds rather fantastic, although the list of promoters includes several names of well-known and well-to-do Vienna business men. Remember the Salzburg Festspielhaus!) P. B.

NEW CONDUCTOR FOR DARMSTADT

DARMSTADT.—Josef Rosenstock, a one-time pupil of Franz Schreker, has been made first conductor of the Hessian National Theater (Opera) here. Rosenstock is a Pole, born in Cracow, and is barely thirty years of age. He has composed a piano concerto and other works which have aroused attention.

P. R.

ANOTHER OPERA SOCIETY FOR EDINBURGH

EDINBURGH.—A new opera society, called the Edinburgh

Grand Opera Society, has just been formed here. R. de la Haye, L. R. A. A., has gone over from the highly successful Edinburgh Opera Society, as conductor, and Hadden Foster has been engaged as producer. Foster was a baritone in the Royal Carl Rosa Opera Company for many years. The new society announces the production of Wagner's Lohengrin and Wallace's Maritana early in 1926.

W. S.

JOHANN STRAUSS CENTENARY FESTIVAL OPENS

VIENNA.—The series of festivities planned in connection with the Johann Strauss centenary was officially opened with a big open air concert given by the Vienna Philharmonic Orchestra, Franz Schalk conducting, and the Wiener Männergesangsverein in the big courtyard in front of the historical old castle of Schönbrunn, near Vienna, which was the residence of the Austrian emperors. A several days' Strauss festival will take place early in the fall.

P. B.

LIVERPOOL PHILHARMONIC'S CONDUCTORS FOR 1925-26

LIVERPOOL.—Although it may be somewhat premature to forecast the details of the Philharmonic Society's next season, it is possible to announce that the committee has secured the services of a rota of guest conductors, including Sir Henry Wood, Felix Weingartner, Adrian Boult, Malcolm Sargent, and (probably) Bruno Walter, leaving two vacancies to be filled later.

An attempt is being made to provide a new organ in place of the present one, which has for many years been obsolete. It is to be hoped, therefore, that a bold policy will prevail, and that an instrument worthy of the hall and the importance of the society may arise Phoenix-like from the ashes of its decrepit predecessor.

W. J. B.

DE JONGEN DIRECTOR OF BRUSSELS CONSERVATORY

BRUSSELS.—The Belgian composer, Joseph Jongen, has been made director of the Brussels Conservatory to succeed Léon Dubois, who retires under the age limit rule.

G.

ZURICH FESTIVAL WELL PATRONIZED

ZURICH.—This year's international festival was somewhat more restricted in scope, and designed to appeal chiefly to the local theatergoer. The musical offerings consisted of two novelties for Switzerland, namely, Richard Strauss' Intermezzo and Wolf-Ferrari's I Quattro Rusteghi. The first was executed by the Dresden Opera ensemble, including a chamber orchestra, consisting of picked members of the Dresden Opera orchestra, under the leadership of Fritz Busch. The Wolf-Ferrari opera was done by an ensemble from the Milan Scala under Ettore Panizza. Both offerings were excellently done and played to sold out houses.

R. P.

AN INTERNATIONAL COMPOSITION PRIZE

FRANKFORT.—The Hoch Conservatory of Frankfort-on-Main announces an international prize competition for the composition of a chamber music work for strings. The first prize is 2,000 marks (\$500) in cash. Compositions must be submitted before December 31, 1925, at the Hoch Conservatory, Eschenheimer Landstrasse 4, Frankfort. L.

FOREIGN NEWS IN BRIEF

CASELLA BALLET FOR DRESDEN

DRESDEN.—Alfredo Casella's choreographic comedy, *La Giare*, based on the novelle of Pirindello bearing the same title, has been accepted for performance, for the first time in Germany, at the Dresden Opera. I.

PROGRAM OF BADEN-BADEN MOZART FESTIVAL

BADEN-BADEN.—The program of the Baden-Baden festival of Mozart operas is as follows: August 14, *Così fan tutte*; 16, *Die Zauberflöte*; 18, *Entführung*; 20, *Figaro*; 22, *Don Giovanni*; 26-29, repetition of the aforementioned operas. The cast for *Così fan tutte* is virtually all-American, including Hallie Stiles as Pamina, Lucille Chalfont as Queen of the Night, George Meader as Tamino, and Edward Lanow as Sarastro. Raymonde Delaunois, Marie Rappold and Editha Fleischer will also take part. Meader will also sing Ottavio. S.

35,000 SINGERS AT ONE FESTIVAL

DRESDEN.—Dresden has just been the scene of a Sängerfest in which no less than 35,000 singers took part. It was recalled that in 1843 the first festival of this kind took place in Dresden, and Richard Wagner was one of the conductors, his *Liebesmahl der Apostel* being performed. The present festival, like the earlier one, was nationalistic in its tendency, though with a difference. I.

OLD CAMPION MASQUE REVIVED

LONDON.—At the old palace in Hatfield, near here, the masque of *Flora and Zephyrus*, by Thomas Campion, originally produced in 1607, in honor of the marriage of Lord Hayes at Whitehall, was performed, on June 25, in the style of the period. The weather and all conditions being favorable, the occasion, under noble patronage, was a most enjoyable one. C. S.

PAUL BEKKER BECOMES AN OPERA MANAGER

BERLIN.—Paul Bekker, distinguished German critic, formerly of the *Frankfort Gazette*, has been appointed by the Prussian Ministry of Culture the general director ("Intendant") of the Cassel (formerly Royal) Opera. The appointment was made without consulting the local community and especially the local art commission, and therefore meets with considerable opposition. The post, at the head of the three state opera houses (the others being in Berlin and Wiesbaden), is of outstanding importance. D. L.

GERMAN MUSIC SOCIETY REPENTS OF ITS PROGRESSIVENESS

BERLIN.—At the annual meeting held in connection with the Tonkünstlerfest in Kiel (as reviewed in the *MUSICAL COURIER*) the three progressive members of the music committee, representing the "left wing," resigned. They are Hermann Scherchen, Prof. Georg Schöne-mann and Paul Hindemith. A corresponding number of "safe" successors were duly elected. Evidently the "all-German" policy, corresponding to the nationalistic tendency of present German politics, advocated by the Old Guard, is responsible for the change. D. L.

MACMILLEN AND SHAVITCH IN PARIS CONCERT

PARIS.—Having finished his brilliant season with a concert with the Orchestra Pasdeloup, Vladimir Shavitch, of the Syracuse Symphony Orchestra, conducting,

Mr. Macmillen remained in Paris to fill a certain number of private engagements. The first of these was a private musicale in honor of Princess Hélène of Greece in the home of Mme. Louis Mante, sister of Edmond Rostand, great French writer. The Princess only cares for classic music, so a program of Bach and Handel was executed. N. DEB.

STRAVINSKY WRITING PIANO SONATA

PARIS.—Igor Stravinsky, Russian composer, who has settled in Paris, is now working on a sonata for piano. No further details are known. N. DEB.

LEO BLECH FOR VIENNA VOLKSOPER

VIENNA.—The sensation of the day is the announcement that Leo Blech will take charge of the Volksoper, beginning next season, with Hugo Gruder-Guntram as his business manager. These two men, who jointly reigned over the Deutsches Opernhaus in Berlin for a short period, were already mentioned as candidates for the Volksoper before Dr. Stiedry took charge of the house. At present the Volksoper is still closed and in the state of insolvency. The rumor that Max Reinhardt proposed to establish himself in the house has not been verified and seems improbable at this date, although the coming of Blech still depends on the settlement of various minor differences. P. B.

AUSTRO-RUSSIAN MUSIC SOCIETY FORMED AT VIENNA

VIENNA.—At a reception given in the Russian embassy here, and upon a suggestion from Victor Belaieff, of Moscow, who was present, a society was founded to further the musical exchange between these two countries. Josef Marx, rector of the Vienna High School of Music, was elected president of this Society of Friends of New Russian Music, and Paul Stefan, Paul Pisk and Paul Bechert are members of the committee. P. B.

VIENNA PHILHARMONIC MINUS INSTRUMENTS

BERLIN.—A strange accident befell the Vienna Philharmonic Orchestra at Essen, where the orchestra was scheduled to play before an audience of three thousand people. The players took their seats at the appointed hour in the concert hall, but without their instruments. Orchestra and audience waited for more than an hour, but in vain; the instruments did not arrive. The baggage car containing the instruments had been attached to a wrong train, and by some mistake arrived in a different city. H. L.

ALBERT WOLFF TO RETURN TO THE OPÉRA-COMIQUE

PARIS.—The new directors at the Opéra-Comique have just completed arrangements for the engagement of conductors for the coming season. Albert Wolff will be the chief conductor, and with him Maurice Frigara, who will also take charge of musical studies. Messrs Cloetz and Cohen, as second conductors, will be in charge of the preparations of new works. N. DEB.

MAROUF TO HAVE GERMAN PERFORMANCE

DESSAU.—Henri Rabaud's opera, *Marouf*, has been accepted by Dr. Georg Hartmann, general director of the Friedrich-Theater (Opera) here, for first German performance. It will be brought out in the Autumn. R. P.

HAMBURG OPERA HOUSE BEING RECONSTRUCTED

Success for American Artists

HAMBURG.—The Hamburg Opera (Stadttheater) is about to be reconstructed in accordance with modern requirements. The last noteworthy performance in the old building was a Falstaff production, under Egon Pollak and Leopold Sachse, which both musically and scenically was a model performance. During the renovation of the old theater the entire opera personnel will occupy the Hamburg Volksoper, which thereby ceases to exist in its old form; the bulk of its personnel being taken over by the Stadttheater. After the completion of the reconstruction, the Stadttheater management will operate both houses, the quondam Volksoper serving for comic and light opera.

The end of the concert season has been remarkable for foreign—and especially American—artists, and the visit of the Vienna Philharmonic Orchestra, which celebrated an unexampled triumph here under Erich Kleiber's baton. Indeed, the rendition of three classical symphonies (Haydn, Mozart, Beethoven) with a tonal beauty unknown in the north of Germany was nothing short of a revelation.

AMERICAN STARS

Of the American guests, Anna Case was an agreeable surprise. Her vocal art is at a point where unconditional enjoyment begins. Another visitor was Wilhelm Middelschulte, of Chicago, who left a considerable impression with his own organ fantasy ending with a fugue. Beniamino Gigli, after singing Cavaradossi at the Opera, gave a recital, and both occasions the house was overcrowded. His vocal powers are significant.

An American, again, was the outstanding feature of the visiting Milan Opera stagione, namely Richard Bonelli, baritone. His Count Luna need not shun comparison with the best representatives of the role. Four Italian operas were presented under an excellent conductor, Mario Cordone, but the ensemble was marred by many imperfections. EDITH WEISS-MANN.

LIVERPOOL CELEBRATES GIBBONS TERCENTENARY

LIVERPOOL.—In common with the principal centers of the country, Liverpool has been commemorating the third centenary of the death of Orlando Gibbons, one of the immortals of the Stuart period. The Cathedral authorities led the way on June 5, with a special service of which the music was drawn exclusively from Gibbons' voluminous legacy, and included the Magnificat and Nunc dimittis in D minor (transposed a minor third higher to approximate to the pitch of Gibbons' time) and the unaccompanied Hosanna.

A further tribute was offered to the manes of the "English Palestrina" by the local center of the British Music Society, taking the form of a soirée musicale in the Walker Art Gallery, with the McCullagh String Quartet and the Tudor Singers. The function was a complete success.

AN AFRICAN ORCHESTRA'S VISIT

A couple of interesting concerts were given by the Cape-town Orchestra, which is at present touring the principal towns of Great Britain. Under the calmly alert direction of Leslie Hewart, the combination has, by constant association, become a homogenous and sonorous body, and is particularly well equipped in the wood-wind department.

Mr. Hewart's selections were varied and comprehensive, and he was very successful in his readings of such widely divergent works as the *Siegfried Idyll*, Butterworth's *Shropshire Lad* and Dohnányi's engaging suite, *The Veil of Pierette*. A *Fugue-Sonata* for strings by a South-African, Victor Hely-Hutchinson, is a notable production, not only scholarly in construction but charged with artistic purpose. W. J. BOWDEN.

FRANKFORT'S BEARDLESS WAGNERIAN HEROES AND GODS

FRANKFORT.—A laudable attempt to put an end to the laxity and tastelessness of the Wagner productions of the last twenty years, begun here with *Rheingold* some time ago, has been continued, more strikingly still with a new production of *Walküre* at the Frankfort Opera. The circumstance that both men and gods are represented without beards is typical of this revival. Gone are the long cotton-wool beards, gone bearskin and buckle, gone the ridiculous, undramatic poses! Life has reawakened both on the stage and in the orchestra, the former directed by Dr. Wallerstein, the latter wonderfully conducted by Clemens Krauss.

All sentimentality has been banished from this performance; the "lengths" of the second act are bridged by an

unusual vivacity of expression, by really dramatic action, and, above all, the dynamic proportion between orchestra and the voices—the rock on which all former performances struck—has been adjusted in a rational way.

The first act, one of the strongest and most moving in all Wagner, made such a spontaneous impression on the public that the applause exploded like a bomb. In years the Frankfort Opera House had not witnessed a more enthusiastic demonstration. The portrayal of Sieglinde by Mme. Ziegler-Fischer was of great beauty, Fanger's Siegmund, Erl's Hunding and the Wotan of Von Scheidt, the strong Fricka of Magda Spiegel and the Brünnhilde of Frä. Holl, all showed the results of an intensifying process that means a rejuvenation of our opera. HERMANN LISMAN.

MORE PARIS REVIVALS

American Singer's Debut at Opéra Comique

PARIS.—Following closely on the heels of Vincent d'Indy's restoration of Monteverdi's *Return of Ulysses* (which is being given nightly at present at the Theater of the Exhibition of Decorative Arts) Paul Dukas has revived, in a new stage version, at the Salle Favart, Rameau's ballet, *Les Indes Galantes*. It was exceeding well produced, but appeals only to the refined taste of the cognoscenti. Evidently, however, the audience was made up not only of these, but of the froth of Paris society as well, whose conversation rather interfered with the general appreciation. Les Indes Galantes, according to a writer in *Comedia*, presents a résumé of the exotic inclinations of a period rich in decorative imagination, that it takes its place between the Turkish ceremony in *Le Bourgeois Gentilhomme* and the Chinoiserie of Boucher.

Another recent revival was the *Ode triomphale à Jeanne d'Arc* of Charles Lenepveu, which had not been executed since twenty years ago, which was sung in the Church of Saint Nicolas des Champs, rue Saint Martin, by order of the Abbé Lepage. Lenepveu, best known by his opera, *Vel léda*, died in 1910. A chorus of two hundred singers gave a brilliant rendering of the Ode, which was written in the eighties.

MADELEINE KELTIE'S DEBUT

After a winter spent in singing at Nice, Madeleine Keltie, American soprano, made her debut in *Madame Butterfly* at the Opéra Comique on June 26, before a brilliant gathering including many members of American society. She was encored by the enthusiastic audience and forced to take many curtain calls. Miss Keltie was born and educated in Boston, where she made her debut as piano soloist with the Boston Symphony Orchestra. But she abandoned this career for the opera and six years ago appeared at the Manhattan Opera House in New York in *Carmen* and *Pagliacci*. N. DE BOGOR.

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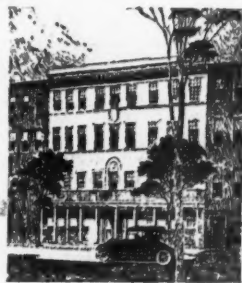
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New York

RAISA THRILLS RAVINIA IN ROLE OF CIO CIO SAN

Essays Role for First Time and Is Most Successful—Chamlee and Basiola Also Fine—L'Elisir d'Amore Proves Splendid Vehicle for Hidalgo (First Appearance), Schipa, Basiola and Trevisan—Cavalleria Rusticana and Pagliacci Please—Other Offerings

Every Sunday during the season at Ravinia symphony concerts are given by the Chicago Symphony Orchestra under the leadership of Eric Delamarter, and when it is written that all seats are free for these concerts, the generosity of Louis Eckstein as a music benefactor once again deserves recognition. These Sunday concerts are billed for the connoisseurs as well as for the masses, and as Eric Delamarter is known as a master program-builder, the concerts are well attended and highly enjoyable.

MADAME BUTTERFLY, JULY 3

Puccini's *Madame Butterfly*, with Rosa Raisa appearing for the first time in her career in the title role, brought out a throng whose enthusiasm was only commensurate with the work of the heroine of the night. To be called a star in the operatic firmament one must be a real artist. Nowadays, notwithstanding the words of our elders, there are as fine singers as there were years ago, and there are better operatic artists, now as a whole, than yesterday. Thus, to be called a great artist in our day is indeed the highest tribute that can be paid, and one of the greatest is Rosa Raisa. This young woman has already been on the operatic stage a decade, yet she is known to study assiduously, and this was apparent though she had never sung *Cio Cio San* before. She went through the part without any hesitation. She brought out many details well worth noticing. *Cio Cio San* was written for a lyric soprano, even though several dramatic sopranos and at least one coloratura have essayed the part; but Raisa's coloring of her voice, which she had really changed from dramatic to lyric, made the rôle stand out vocally in a new light. She sang the first part of the drama with childlike tones; then in the duo with Pinkerton she allowed her organ full sway and those gorgeous tones completely electrified the audience which acclaimed her to the echo. In the second act her singing of *One Fine Day* was of such excellence that its delivery will long linger in the memory of a biased music reporter. As to her acting it was a convincing portrayal of a lovely and pathetic creature. Raisa, though tall, appeared petite, which is no trick but real artistry. Her kimonos were gorgeous and in no rôle has Raisa ever appeared as appealing to the eye. Happiness, love, pathos, faith were alternately so well depicted by this superb actress singer that one followed her through the various episodes of the drama as though under a spell. It was a glorious night for Raisa and Ravinia.

Mario Chamlee, whose voice especially in the middle register reminds one of the late Caruso, was Pinkerton. Here is a tenor who has brains, and he uses them every moment. He ticks from the moment he comes on the stage to the end of the opera and he scores one hundred per cent. Chamlee is not a shouter; he is a fine singer, yet in the duet with Raisa his stentorian tones rivaled those of his coadjutor, and such blending of notes seem matchless. Chamlee's return to Ravinia has added luster to that theater. Mario Basiola essayed for the first time the rôle of Sharpless. No American consul ever sang with such opulence and beauty of tones even though quite a few have appeared more distinguished, but there are consuls and consuls and Basiola's was a bourgeois. Ina Bourskaya was cast as Suzuki and she made the part stand out both vocally and histrionically. Paltrinieri as Goro was as ever excellent. A column could be written to give a graphic report of his acting of the rôle and if only one qualification was used to praise his work it is for lack of space. Ananian was a sonorous Bonze and the balance of the cast, made up of d'Angelo as Yamadori, Falco as Kate Pinkerton, and Tuft as the Commissioner, proved highly satisfactory. Papi at the conductor's desk was a pillar of strength, and the support he gave the singers with his orchestra contributed in no small degree to make the performance praiseworthy in every respect. It would be a gross injustice to pass unnoticed the work of Stage Director Armando Agimini. A wizard of stage manipulation he can create effects that deceive the eye as to perspective, and his grouping of his chorus shows unquestionably his master hand. His staging of every opera is of first order and *Butterfly* this season the best he has done.

MANON, JULY 4

On Independence evening, *Manon* was given at Ravinia. This opera will be reviewed after its second performance.

AIDA, JULY 5 (EVENING)

Aida was repeated with identically the same cast heard the previous week, so well headed by Raisa, Martinelli, Bourskaya, Danise, Lazzari, and with Papi conducting.

SYMPHONY CONCERT, JULY 6

The symphony concerts on Monday nights are also drawing big audiences to Ravinia, not only because they are free but also because of the fine work of the orchestra under Delamarter and because of the distinguished soloists billed. The soloists July 6 were Macbeth, Chamlee and Alfred Wallenstein, first cellist of the Chicago Symphony.

ROMEO AND JULIET, JULY 7

The sudden change of weather was probably not to the liking of the majority of the singers cast for the first performance this season of *Romeo and Juliet*, as their work

was far below the high standard attained this season in other operas. Gounod's *Romeo and Juliet* is still a very interesting work when well presented, but a bore otherwise. To praise when praise is not due is not in the province of an honest critic, for after all a critic's mission is to enlighten his readers and not to please a management or the artists. The truth must be written and the performance under review had little to recommend it. To begin with, Louis Hasselmanns, who conducted the performance, did not seem in very good mood and his reading was far from inspiring. Even his tempi were not traditional and he often permitted his orchestra to play louder than necessary. Lucrezia Bori was the Juliet. She looked ravishing to the eye, but vocally was not at her very best. Armand Tokaty, too, must have suffered from the quick change in temperature. Deffere was highly satisfactory as Mercutio, even though he had given a better presentation of the part here and at the Auditorium in past seasons. Why Deffere, a fine actor, uninvited, sat in an arm chair while *Romeo* was addressing him was not understandable. True, Tokaty had also occupied the same seat previously, but guests at a party do not sit down in a ballroom where a lone chair has been placed unless invited to do so. In the many years that we have seen *Romeo and Juliet* we have never witnessed anyone occupying that piece of furniture with the exception of Juliet's old nurse and this chair was placed there so Juliet could sing her waltz song, not to the audience, but to Gertrude. A small detail, to be sure, but it is the duty of a critic to inform those who do not know what experience has taught him. D'Angelo was the Capulet. Not in the best of voice, he omitted some high tones written by Gounod for the part. Paltrinieri was Tibalt—a rôle which he does not find to his liking and in which once again he left much to be desired. Rother was Frere Laurent, but his scene was not heard by this reviewer.

MARTHA, JULY 8

Martha was repeated with the same cast heard previously with the lone exception of the rôle of Lionel, which was entrusted to Mario Chamlee at the second performance.

CHILDREN'S CONCERT, JULY 9 (AFTERNOON)

Every Thursday afternoon a children's concert is given at Ravinia and always a good time is in store for the youngsters as well as the grown-ups.

L'ELISIR D'AMORE, JULY 9 (EVENING)

It is pleasurable to report that the first performance of *L'Elisir d'Amore* at Ravinia this season was for the most part one of the most enjoyable of Donizetti's comic opera ever witnessed. When they do things well at Ravinia, they run close to perfection and the audience on hand had an evening such as few opera-goers can recall. Elvira de Hidalgo as Adina made her first appearance on the Ravinia stage. There is just one adjective to describe her—adorable! Here is a young, unaffected singer who enjoys her work, who lives a part and finds in it sufficient merriment not only to amuse her listeners, but also to have a good time herself. Hidalgo was the real peasant girl—astute, coquettish, foxy, and her comedy was always high class. If histrionically she was highly successful, she also did very well with a vocal standpoint. She sang with great ease, often with beauty of tone, especially in her solos, and she completely won the audience.

BOSTON SYMPHONY "POPS" SEASON CLOSES BRILLIANTLY

Attractive Programs Given Under Jacchia's Leadership

BOSTON.—The ninth and last week of this fortieth year of "Pop" concerts at Symphony Hall contributed materially to the record-breaking statistics of the season. With his customary care in such matters, Mr. Jacchia had arranged a half-dozen attractive programs. That his selection of



Horner photo

ARY DULFIER.

pieces was popular may be gathered from the size of the audiences that flocked to Symphony Hall nightly, taxing the auditorium to its utmost capacity. Another Request Night resulted in the same overflow that attended earlier nights so labelled. The same may be said for Wagner Night, Russian Night, Italian Night and, fittingly enough, American Night for the holiday. Since the advent of Agide Jacchia nine years ago there

with her lovely personality. Many a singer nowadays has a good voice. It is no longer a rara avis—a beautiful voice; the contrary is more uncommon, but personality on the operatic stage is not often encountered and, when it is, the singer generally is a winner—and Hidalgo is a winner.

Her vis-a-vis was Tito Schipa, who sang the rôle of Nemorino with his wonted artistry. To hear Schipa many journeyed fifty miles. Indeed, he is worth coming from far away to hear, as in his American career he has never been heard to such fine advantage as this summer at Ravinia. He was recently operated upon in the nasal cavities and that the operation has benefited him greatly is manifested in the resonance of his tones, which, at one time in his career, were somewhat foggy. Now they are as clear as the proverbial bell and bigger than ever before. Throughout the evening he had the audience in the hollow of his hand, as he sang like a god and acted the part with the gaucherie demanded. Even in the disguise of a fool, Schipa is clever. Mario Basiola essayed for the first time the rôle of Belcore. The young Italian baritone scored one hundred per cent. in the rôle, which lies well in his voice and which he played with assurance and gaiety. Vittorio Trevisan was superb as Dr. Dulcamara. Each of his gestures had a meaning of its own. Trevisan is one of the few opera singers who know how to talk with their hands. He was irresistible and had the audience convulsed whenever he was on the stage. His walk, too, had the power to make you smile, and that silly trot of his would put to shame that of Leon Errolle. Philene Falco was more than satisfactory as Gianetta and the chorus sang as it can when at its very best.

Papi was at the conductor's desk from where he directed a performance altogether to his credit, to that of the company and to Ravinia in particular.

CAVALLERIA RUSTICANA AND PAGLIACCI, JULY 10

The twins of the operatic stage brought forth Rosa Raisa as Santuzza in *Cavalleria*, a rôle in which she is too well known here to dwell upon at this time. Suffice to say, that she sang and acted the part as ever, with such dramatic impulse and gorgeous tones as to electrify her hearers. Mario Chamlee was Turiddu. There is a long way between Almaviva in the Barber and Turiddu in *Cavalleria*, but Chamlee is a versatile artist and he is just as much at home in a dramatic as in a lyric rôle. Histrionically, his Turiddu was forceful, and vocally he deserves unmitigated praise. The Alfio of Giacomo Rimini is not new to these surroundings and he made it more impressive vocally than ever before. Ada Paggi was a good looking and well voiced Lola, and Anna Correnti a good Mama Lucia. Papi conducted.

After the intermission Pagliacci was given with Marie Sundelius as Nedda, Giovanni Martinelli as Canio, Giuseppe Danise as Tonio, Deffere as Silvio and Paltrinieri as Beppe. Papi also conducted this performance. A review of Pagliacci is deferred until later in the season.

BARBER OF SEVILLE JULY 11 (EVENING)

The Barber of Seville was repeated with a different cast than that heard during the first part of the season. Elvira de Hidalgo was Rosina, Tito Schipa the Almaviva and Rother the Don Basilio instead of Macbeth, Chamlee and Lazzari. Rimini and Trevisan again held the rôles of Figaro and Don Bartolo. RENE DEVRIES.

has been a crescendo of interest in these celebrated concerts. Prior to his coming, the "Pops" had become more or less of an institution—and had fallen into a rut. The gifted Italian infused new life into the concerts, first by his spirited leadership, and, second, through his ability as a program-maker. As a conductor, Mr. Jacchia soon proved himself uncommonly interesting. To his comprehensive musicianship and a beat easy to follow he adds the communicative ardor of his race, an unerring instinct for the melodic line, a fine sense of rhythm and a never-failing response to the inherently dramatic element of whatever music he sets out to interpret. Mr. Jacchia's programs reveal admirable catholicity of taste; he is chauvinist for no school; he seeks only that which has genuine musical value. To be sure, there are those who believe that the "Pops" public could stomach heavier fare; but the powers that be at Symphony Hall have misgivings as to the effect on the box office. However, Mr. Jacchia has gradually added more and more music as is music—such as whole movements from the symphonic repertory—with encouraging response from his audiences. The special programs that he arranges have served to attract larger crowds than have ever attended these concerts before. It is noteworthy, moreover, that Mr. Jacchia's own orchestral arrangements of songs and instrumental solos have won deserved popularity with the local music-loving public. The orchestra has been on its mettle throughout the season, and since it is composed entirely of Boston Symphony musicians it would be superfluous to enlarge on what they sound like when on their mettle.

STOCKHOLM UNIVERSITY SINGERS

The Stockholm University Singers, a chorus of undergraduates from the University of Stockholm, gave a concert July 5, at Symphony Hall. Einar Ralf conducted. Nils Soderstrom and Einar Ralf were heard in solo numbers. Besides The Star Spangled Banner the program included pieces by Prins Gustaf, Wickander, Sjogren, Schumann, Grieg, Wennerberg-Reuter, Wideen, Bellman, Deneny, Alfvén, and folk songs from Swedish, French and American sources.

DULFER AND DE ALMEIDA UNDER LUCE MANAGEMENT

Ary Dulfier, young Dutch violinist, has recently become associated with Wendell H. Luce, well known concert manager of Boston, under whose management Mr. Dulfier will tour next season. Mr. Dulfier has to his credit a long list of successes in Holland, Germany, Austria, etc., and has played in many of the major cities of this country as well.

Another artist who will tour during her first season under the Luce management, is Gladys de Almeida, young Portuguese soprano, who made such a sensational success at her first Jordan Hall concert in Boston the past season. J. C.

Braslau Abroad Until November

Concert Management Arthur Judson has received word from Wolff-Sachs in Berlin that Sophie Braslau's German debut was a tremendous success and that her second appearance drew a full house which greeted her with long ovations. Miss Braslau is to stay abroad until about the first of November.



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WHAT THE COUNTRY DID DURING MUSIC WEEK

Reports From Every Corner of the United States Tell of the Increased Interest in Music

When the first reports of National Music Week began to arrive the *MUSICAL COURIER* thought it would find space to print them all in their entirety. It soon became evident, however, that such a desirable solution would be impossible. Within a few days of the receipt of the first reports the stream was swollen to a flood, and to print the lot would be quite impossible.

What to do? How choose between friends? Why give one preference and neglect the other? Evidently that could not be done, and the only solution appeared to be to print none of them. They came from all sorts of places, large and small, and some of them came with nothing on them to indicate their source except the post mark on the outside of the envelope. They showed that all sorts of organizations had them in charge. Here, for instance, is the Educational and Recreational Association of Galveston, Texas, which gave a whole week of concerts ending on Sunday with sacred music; here is a Committee on Music Week at Seekonk, Massachusetts, which gave a Community Concert in the Town Hall and hopes to have a permanent Community Chorus; here the Association of Commerce, Cairo, Illinois, which gave three programs in the High School Gymnasium. The Cairo newspapers published during the week reviews of recent musical books added to the public library collection. That is a good feature.

Music Week was observed for the first time at Fort Atkinson, Wisconsin, and had as a special feature music for factory employees. Rockville, Connecticut, got out a neat booklet giving a complete list of the week's events. Brownsville, Texas, sends in the following report: "Music Week in Brownsville showed marked cooperation with representative talent from Brownsville's American and Mexican residents, Fort Brown and Matamoros, Mexico." It sounds picturesque!

From Johnstown, Pennsylvania, comes a number of newspaper clippings showing that the town was active. Rochester, New Hampshire, prepared an elaborate booklet of forty pages full of programs. They had a lively time at Rochester. The Rochester City Band, J. E. A. Bilodeau, Director, took an active part in the proceedings and represented Rochester in Boston at the convocation May 9. The University of South Dakota, at Vermillion, seems to have combined its annual May Festival with Music Week. Among the features were Sullivan's opera, Ruddigore, and a recital by Arthur Middleton.

Morgantown, West Virginia, began its Music Week observation when on May 3 all the pastors of the city preached their sermons around the central theme of music by request of the Woman's Music Club. Fort Pierce, Florida, started the week in the same way and ended it with a parade of the drum and bugle corps of the American Legion in uniform. In Fall River, Mass., Music Week is sponsored by the Chamber of Commerce and has been well developed. Every day there were morning, afternoon and evening concerts which were broadcasted from two stations. A feature of the daily morning concert was singing by department store employees.

At Canton, Ohio, Music Week was promoted by the Rotary Club. Approximately 2,000 persons participated and the entire proceeds of the week were appropriated to the propagation of work among the crippled children of Canton. Lexington, Kentucky, had a recital by Heifetz and a performance of The Messiah as part of its Music Week in addition to many events by local artists and organizations. North Canton, Ohio, had choral, glee club, band and orchestra concerts. The city votes Music Week a big success and promises to have a bigger one next year.

National Music Week was observed and thoroughly enjoyed in Jamestown, North Dakota, by the major portion of its 7,500 residents. The members of its city-family feel much closer to each other and the maintenance of the band throughout the summer and a larger community chorus are popular topics of discussion as a result of this week. Charles Town, West Virginia, had such a successful Music Week that it hopes to make it an annual affair. The churches, schools and civic organizations all joined together to make it a success. Superior, Wisconsin, had a film, Home Again, introducing Old Black Joe, Annie Rooney and Home Sweet Home shown in six theatres as well as band and choral concerts. A unique feature was a Poster Contest in the Normal School.

Music Week was celebrated in the Virgin Islands, one of our late possessions. On account of the short time to prepare, a committee could not be formed. Bandmaster Alton A. Adams, U. S. N., also supervisor of public school music in the islands, personally directed it. Captain Philip Williams, U. S. N., Governor of the islands, made the week one of official recognition. At 3 o'clock on Sunday, May 3, the bells of all the churches pealed forth heralding the event, the various ministers delivered highly instructive sermons on music and community life on that day, and during the week held organ recitals and sacred concerts; military bands gave open air concerts and parades in which thousands joined; community sings were given; over 7,000 school children paraded and held open air musical exercises which were addressed by the governor; musical essay contests and exercises were held in each school. The press of the islands

gave liberal space to Music Week events and contributed splendid articles and editorials on music.

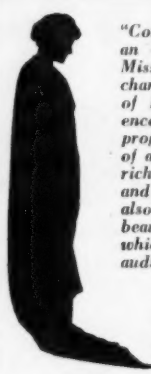
Mount Union, Pennsylvania, reports as results of its fourth annual Music Week a closer cooperative spirit on the part of the churches, better appreciation by the community of the results of public school music, raising money to buy uniforms for the High School band, finding musical talent which can be used in churches, concerts, etc., in the future. Mahanoy City, Pennsylvania, observed Music Week with choral singing, school music, concerts by the High School Orchestra of fifty players, and a music memory contest.

At Waco, Texas, Music Week was made a success by the cooperation of the music clubs, churches, public schools, Baylor University, four bands, music stores, radio, press, music teachers, hotels and theatres, to say nothing of the public. At Passaic, New Jersey, the combined school orchestras, one hundred players, gave a concert and Haydn's Creation was given by a High School chorus of two hundred and fifty. Music Week in Passaic seems to have been largely a school affair.

Greenville, South Carolina, gave Gaul's Holy City, a program of original compositions, various school and club events, and ended with a school chorus class contest which was won by the freshmen. New Haven, Connecticut, had a brilliant week during which forty-six concerts were given attended by thirty thousand people. It was all high class and mostly high brow. Galesburg, Illinois, began its week with a symphony concert for school children under the auspices of the Galesburg Civic Music Association. During the week music schools and private teachers gave concerts and there were musical programs at the various clubs.

Providence, Rhode Island, had its first Music Week. There was a concert every evening and all of them were broadcasted so everybody was reached.

Waseca, Minnesota, had a busy week to which everybody responded with much enthusiasm. Henderson, Ken-



"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty and her happy, joyful mood which she is able to transmit to her audience."

The Lincoln Star said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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tucky, had a Music Week in which both white and colored people took part. Gadsden, Alabama, had a Music Week in which various contests were outstanding features, and Pueblo, Colorado, not only had a Music Week but reports that after repeated trials interest still continues to grow and that few cities of the size and character of Pueblo have a greater interest in musical matters.

Thus the reports of a few of the five hundred or more cities that celebrated National Music Week. It is a great affair and is growing.

Esther Dale Singing on the Coast

Esther Dale gave a recital before the Biennial Convention of the National Federation of Music Clubs, Portland, Ore., on June 6. Reports state that Miss Dale "was hailed with delight." Her success was comparable with that of her recent Chicago triumph. The Portland Oregonian remarked that "one was soon made aware that here was an artist of vastly unusual flavor. One observed that Esther Dale had a voice of remarkable carrying power, beauty, admirable breath control, wonderful grace of phrasing and satisfying ease of delivery. Her singing has the lovely abandon that sinks the personal self in the song and in so doing becomes yet more individual. To such art one cannot lightly bring the dry formula of the technical critic. Simply—Esther Dale charms."

Crooks "Made" in Germany

Richard Crooks, American tenor, appeared in Berlin, Germany, for his second recital on June 9 before a crowded and enthusiastic house and "landed another knockout" on critics and public alike, according to a letter received from his manager. It is further noted that the biggest operatic agent in Germany told the tenor's manager that he could get him leading roles in any opera house in Germany. Berlin preferred, thus further confirming the current report that another American artist—Richard Crooks—has been "made" in Germany.

MEMPHIS CONSERVATORY OF MUSIC BEGINS SUMMER SESSION

Gallo Comic Opera Company Enjoyed—Notes

MEMPHIS, TENN.—The Gallo Comic Opera Company, Fortune Gallo, director, appearing under the auspices of the Municipal Auditorium Association, has just closed an artistic four weeks' engagement. The operas given were Chocolate Soldier and Sweethearts, with Carmen Dale, prima donna, and Roy Atwell, comedian; The Firefly and The Mikado, with Eva Olivetti, prima donna; Eva Fallon, soprano, Arthur Burkley, tenor, and Henry Kelley, tenor. The performances were well staged and creditably given. It is planned to have a return engagement in the fall.

CONSERVATORY OF MUSIC OPENS SUMMER SESSION

The annual summer session of the Memphis Conservatory of Music opened June 15 with Sister Theresa, dean; Rata Present, piano; Regina Vicarino, voice; Ernest F. Hawke, organ; Ida Webb, theory and harmony; Mary Catherine Craig Miessner, class piano instruction. Patrick O'Sullivan, director of piano in Memphis Conservatory of Music, is in Hastings, Nebr., for a summer class. He will resume his classes here in September.

NOTES

An interesting recital was presented in the auditorium of the Conservatory of Music by Rata Present, pianist, and Regina Vicarino, soprano, artist teachers. Both Miss Present and Mrs. Vicarino were cordially received and gave a creditable account of themselves.

The Renaissance Music Circle celebrated President's Day at the home of Mrs. Charles Miller. The following are officers for 1925-26: Mrs. J. W. Canada, president; Mrs. Agee Adams (retiring president), first vice-president; Mrs. G. T. Fitzhugh, second vice-president; Mrs. R. L. Brown, publicity chairman; Mrs. Claude Tully, treasurer; Mrs. Harry Wilson, secretary; Mrs. Arthur Bower, official accompanist.

Theodore Bohlmann, artist teacher of the Theodor Bohlmann School of Music, is giving a series of piano recitals in the Claridge Hotel. A recital by advanced pupils was heard recently, assisted by Mrs. G. T. Fitzhugh, soprano, and Mrs. L. T. Fitzhugh, accompanist.

The Bolling-Musser School of Music summer recitals are being given in the Claridge Hotel, the Chisca and the Beethoven Club.

The Junior Beethoven Club presented its annual program at the Goodwyn Institute.

The annual programs of the Juvenile Beethoven Club—divisions A and B were given in the Beethoven Club Home recently.

Mrs. J. F. Hill, president of the Beethoven Club, accompanied by Dr. Hill, has gone to Portland to attend the meeting of the National Federation of Music Clubs. Mrs. Hill was re-elected a member of the board of directors.

Mrs. Garner Strickland, soprano, is in Chicago attending Sergei Klibansky's master class.

Anna George, composer-pianist, director of music in Baylor College, Belmont, Tex., was a guest in the city last week. Miss George sailed June 24 for a three months' European trip.

J. V. D.

Isabel Richardson Molter Endorsed

The following letter should be of interest to those who contemplate engaging Isabel Richard Molter for concerts or recitals next season:

My dear Mrs. Molter:

You should be informed of the many highly pleasing comments which your sweet soprano voice brought forth following your recital in Saint Joseph last Tuesday evening.

A singer may possess a beautiful voice and have had a very thorough training, and yet lack the personality and a sympathetic understanding of the song to enable her to bring the audience to a full appreciation of the song. You have the personality, and your interpretation of your diversified program proved your complete ability in this respect. You are happily endowed with the faculty which few singers possess—to bring the audience to you and make it enjoy the song with you. Each listener seemed to find in your program the song of special appeal. This reflects in part some of the comments of your attentive audience. They want you to come again. Although you drew an unusually good house for your first appearance here, considering the size of the community, indications are another visit would prove an unusual success.

To me the finest compliment you received came from a Russian, who said he had never heard such singing since he left Russia fourteen years ago. He has been in a position to hear every program for the past ten years rendered in the hall in which you sang.

You have every good wish of the committee in charge for your success.

Yours sincerely,

GRANT H. LONGENECKER, for the Recital Committee,
 St. Paul's Episcopal Church, St. Joseph, Mich.

Lucie Westen Gives Recital in Los Angeles

Lucie Westen, an Oscar Saenger artist and soprano of the Chicago Civic Opera Company, gave a successful song recital in Los Angeles, Cal., on June 3, at the Philharmonic Auditorium. Carl Bronson, critic of the Los Angeles Evening Herald, said: "Lucie Westen possesses one of the most beautiful lyric soprano voices of that denomination that grace the stage today. Her selection of songs was novel and excellent, leading her hearers into less worn paths, much to her credit. Encores were frequent and sincerely enthusiastic, and the singer made many new friends by a beauty of voice at certain moments which was truly celestial."

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EASTMAN SCHOOL TO GIVE MORE MANUSCRIPT CONCERTS

American Composers Invited to Submit Compositions

Dr. Howard Hanson, director of the Eastman School of Music, announces that the Eastman School will give two concerts in the Eastman Theater next season at which it will present the Rochester Philharmonic Orchestra, Dr. Hanson conducting, in programs of the unpublished works of American composers. The first of these concerts will be given Friday, November 27. Dr. Hanson has perfected plans for it and is making this announcement at an early date so that composers the country over may have opportunity to prepare and send in compositions for consideration by the committee of judges who will select the numbers to be played on November 27.

This is the second concert in the series which the Eastman School of Music projected in its plan to aid American composers of orchestral music. No project undertaken by the Eastman School has been so widely commended as has this. The purpose of these concerts is to offer to American orchestral composers a laboratory service by means of which they may hear their compositions, which they have not before heard, in an adequately rehearsed public performance. The advantage of gain in orchestral technique, in personal recognition and experience are obvious.

Dr. Hanson announces the following points, required of composers sending manuscripts for consideration.

Manuscripts should be sent as promptly as possible to Howard Hanson, Eastman School of Music, Rochester, N. Y., and must be received at the school on or before September 1, to receive consideration of the judges.

Only orchestral works may be submitted, although works including parts for solo instruments are not barred.

Compositions must not exceed fifteen minutes in length.

The works must never have been played in public before.

Orchestral scores must be submitted in legible writing. It is advisable to send a reduction or sketch of the score for piano to be used by the judges, although this is not required.

Composers must furnish one copy of each woodwind, brass and string part; the Eastman School will furnish duplicate parts.

The same plan adopted for the first concert which was given in the Eastman Theater, May 1 of the current year, will be followed next season. The composers whose works are accepted for the program of November 27 will be invited to come to Rochester to hear the rehearsals and concert as guests of the Eastman School of Music. Prominent critics again will be invited to attend the coming concert.

One change in plan of the program has been determined upon. The program will be limited to one hour in length, but it will be played twice, thus affording to critics and interested auditors a favorable opportunity to judge the worth of the music heard.

The first announcement of this plan brought to the Eastman School manuscripts from fifty-four American composers. From these the judges—Ernest Bloch, celebrated composer; Albert Coates, then conductor of the Rochester Philharmonic Orchestra, and Dr. Hanson—selected seven works. The composers represented on the program of May 1 were Aaron Copland of New York, Bernard Rogers of New York, William Quincy Porter of Cleveland, George F. McKay of Lead, S. D., Mark Silver of New York, Adolph Weiss of Rochester, and Donald Tweedy of Rochester.

Among the visiting critics who wrote extensively and most cordially of the concert which they personally heard were Olin Downes of the New York Times, Winthrop Tryon of the Christian Science Monitor, F. D. Perkins of the New York Herald Tribune, and H. O. Osgood of the MUSICAL COURIER.

Cornish School Year Ends

The Cornish School had a very busy ten days in the first part of June with the annual commencement exercises and the various musical affairs which preceded them.

The commencement exercises themselves took place on Saturday evening, June 13. The second number of the Rachmaninoff trio was played by Elizabeth Choate, Frances Williams and Helen Stuart. Then followed the address of Calvin Brainerd Cady of the faculty, and another by Prof. Clark P. Bissett. A woman's trio—Elda Rudebeck, Edna Ward and Ethel Parks—sang, after which Nellie Cornish, founder and principal of the school, presented the diplomas and certificates. The graduates who received diplomas in the department of music were Fedelia Burgess, Ruth Gordon, Stella Hoogs, Frances Williams, Louis Drentwett, Edna Ward, Nellie May Wilson, Orpha Moser and Una Robinson; in the department of theater arts, Helen Bonnell, Lolo Cox, Elena Miramova, Arley Robertson, and Anna Mae Voerge. The previous evening there had been a graduation banquet at Blanc's Cafe with B. W. James as toastmaster and the Misses Murphy, Cornish and Burgess as speakers.

The musical affairs which preceded the commencement included the following recitals: June 3, Una Robinson, voice; 4, elementary pupils; 6, elementary pupils; 7, Louis Drentwett, piano; 8, Orpha Moser and Frances Williams, piano; 9, Fedelia Burgess, piano; 11, Ruth Gordon, piano; 12, Stella Hoogs, piano. The final presentation of the year by the School of the Theater, was Barrie's four-act comedy, What Every Woman Knows, which was given May 22 and 23 under the direction of Mr. and Mrs. Burton W. James.

The summer session began on June 22 and will extend to August 5. The guest teachers are Vladimir Rosing, Cornelius Van Vliet, George May, Ellen Van Volkenburg, Mordecai Gorelik, and Peter Meremblum.

La Forge-Berumen Studio Notes

A number of very fine summer recitals have been given at the New York studios of Frank La Forge and Ernesto Berumen. Among those heard in the varied and interesting programs were Gladys Hill and Frances Alcorn Fattmann, sopranos; Arthur Kraft and Gil Valeriano, tenors; Marion Carley, Mary Frances Wood, Myrtle Alcorn, Phoebe Hall, Helen Froner and Alice Vaiden Williams, pianists. On the evening of June 24 a recital was given in Aeolian Hall, with Frances Alda as the guest of honor. This program was presented by Frances Alcorn Fattmann, Myrtle Alcorn, Helen Schafmeister, Arthur Kraft, Loretta Degnan, Helen Blume, Edna Bachman, Dorothe Haynes, Gil Valeriano, Alice Vaiden, Agnes Bevington, Mary Frances Wood and Jane Upperman.

Evelyn Smith, pupil of Mr. La Forge and Mr. Berumen,

has been engaged by Marcella Sembrich to accompany for her teaching this summer at Lake George, N. Y.

Grace Divine, contralto, has accepted the position as soloist at the Grace Methodist Church, New York, N. Y. Miss Divine has been a pupil of Frank La Forge for several seasons.

Emilie Goetze, pianist, pupil of Mr. Berumen, recently gave a successful recital at Moberly, Mo. Miss Goetze was heard in recital at the La Forge-Berumen Studios on May 20.

A group of forty La Forge-Berumen students held a picnic recently at the country home of Mr. La Forge in Noroton Heights, Conn.

Jane Upperman, Alice Vaiden Williams, Gil Valeriano and Ellsworth Bell spent the week-end of June 20 at the beautiful estate of Mrs. William Searles in Darien, Conn.

Institute of Hazanuth Graduates Cantors

The Institute of Hazanuth has completed a year of work which has been successful from the standpoint of instruction given as well as from the point of view of results accomplished as measured by the success of its graduates. All



REV. JACOB SCHWARTZ,

founder and director of the Institute of Hazanuth.

the students received instruction in the art of chanting the synagogue service, and their voices were cultivated through the guidance of Jacob Schwartz, founder and director of the institute. The graduates have all received positions as follows: Louis Anisman, Fifth Street Temple, Brooklyn, N. Y.; Harry Cantor, Temple Adath Jeshurun, Louisville, Ky.; Joseph Koppel, Rockaway Park, L. I.; Louis Kushell, Temple Beth-El, Houston, Tex.; Jerome Lawn, Temple Adath Israel, Brooklyn, N. Y.; Jacob Mason, Temple Israel, Wilkes-Barre, Pa.; S. Perlberg, Y. W. H. A., New York City; M. Perlmuter, Y. W. H. A., New York City; Bertrand Polansky, Jewish Center, University Heights, New York City; Simon Raisen, Temple Ohel Jacob, Philadelphia, Pa.; Julius Schwartz, Temple Mt. Zion, New York City; A. Silverman, Sinai Temple, Los Angeles, Cal.

The institute will reopen its fall term in October, and with increased facilities will be in a position to accept the applications of those who have been awaiting the opportunity to enter. Registration up to the present time indicates that a large group will constitute the new class in the fall.

Roma and Anderson a Credit to Boghetti

Artists from the New York and Philadelphia studios of Giuseppe Boghetti are appearing in recital frequently and reflect credit both upon themselves and upon the fine vocal training they have received under his guidance. Special mention might be made of Lisa Roma, soprano, and Marion Anderson, a young colored artist from Philadelphia, who are forging ahead rapidly in the musical world. Miss Roma sailed for Europe a few weeks ago, and following an audition with Max von Schillings was engaged for a guest appearance at the Berlin Staatsoper. Miss Roma has appeared throughout the United States in concert and as soloist with orchestra. As already reported in the MUSICAL COURIER, Miss Anderson was the only singer chosen from about 300 vocalists who competed in the Stadium Auditions. Mrs. William Cowen, chairman of the auditions committee, paid tribute to Miss Anderson and to Mr. Boghetti when she stated: "The judges consider Miss Anderson's voice the most remarkable organ that ever has been heard in these auditions, and she has been selected for an appearance with the Philharmonic Orchestra at the Stadium for this

reason. The judges also find that Miss Anderson, who has studied entirely in this country, has been unusually well trained."

Salzedo to Judge Pianists and Harpists

Carlos Salzedo, who is now touring Europe, has been asked to be a judge for the graduating examinations of the harp and piano classes at the Conservatoire National de Musique of Paris. Judges for these two classes are generally selected from harpists for the harp class and from pianists for the piano division. But Salzedo, having himself won first prize in piano as well as first prize in harp at the Paris Conservatoire (in 1901), has been asked to judge both pianists and harpists, an honor unprecedented in the history of the famous French music school. Mr. Salzedo has also been invited to judge piano and harp graduating students of the Ecole Normale of Paris.

At the reception organized by important European composers for Serge Koussevitzky, to celebrate the latter's appointment as a Knight of the Legion of Honor, Mr. Salzedo played a new work for harp, especially written by him for the occasion.

Mr. Salzedo will return to this country early in August to hold his annual summer classes in Seal Harbor, Me.

Clair Eugenia Smith to Sing Carmen

The photographs on the front cover of this week's MUSICAL COURIER show Clair Eugenia Smith as she will appear in the title role in Carmen in America next season. These pictures were taken in Seville, Spain, and the costumes worn by Miss Smith are authentic and very colorful. Last season the mezzo soprano was heard in opera in Philadelphia, as guest artist with the San Carlo Opera Company, when she scored a success as Suzuki in Madame Butterfly. Following this appearance the critics of Philadelphia praised her highly for the fine art she displayed both vocally and histrionically. Miss Smith recently returned from abroad, where she combined pleasure with study with some of the eminent European masters. The mezzo soprano brings to her art the experience gained from much travel, having circled the globe more than once.

Dorfmueller Accompanist for Onegin

Sigrid Onegin has sent word to Concert Management Arthur Judson that her accompanist on her tour next season will be Hans Dorfmueller, who has been at the piano for her on her present European tour. Mr. Dorfmueller is regarded as one of the finest accompanists in Central Europe.

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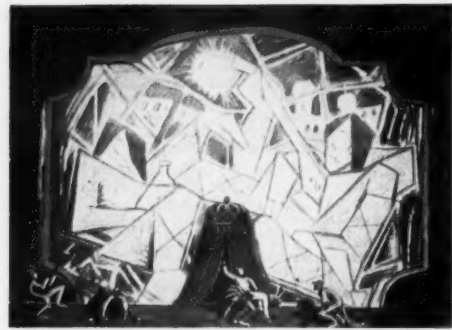
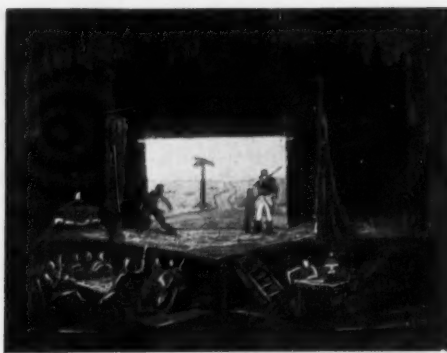
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(See Berlin letter on page 5)

ASHEVILLE AGAIN TO HAVE A WEEK OF GRAND OPERA

ASHEVILLE, N. C.—Once again Asheville is to have a week of grand opera as the feature presentation of the Music Festival Association. Fortune Gallo's San Carlo Grand Opera Company, which was selected a year ago to present the first opera season ever held here, will again come from New York and give their only pre-season engagement prior to opening at the Century Theatre in New York. The complete organization, augmented by several guest artists from other opera companies, will come here by special train returning direct to the metropolis at the conclusion of the week's engagement.

The success, financial as well as artistic, of last year's opera week, encouraged the Music Festival Association to again undertake to give the south a summer season of grand opera. In addition to the operas, the Pavley-Oukrainsky Ballet Russe will come here with the San Carlo organization. These artists were not here last season and their coming is being awaited with eagerness by the many music lovers of this and other nearby cities.

A novelty in the form of two matinees of operas sung in English will be given. Following his new policy of presenting several operas in English during each week of his coming season, Mr. Gallo has scheduled a Wednesday matinee of *Hansel and Gretel* and a Saturday matinee of *Martha*, to offer the local patrons a sample of English sung operas. The week of August 10 will be opera week here, and the various social, civic and mercantile interests are co-operating to make this even a greater event than the

highly successful opera week of last season. The operas will be given in the City Auditorium, and already the committee in charge of arrangements, headed by Mrs. O. C. Hamilton, the association president, reports that much more interest than even last year's is being shown in the coming of the opera.

The opera repertory selected for the season includes: *Tosca*, *Traviata*, *Hansel and Gretel*, *Faust*, *La Bohème*, *Rigoletto*, *Martha* and *Il Trovatore*. The company is the same as that which will present the regular New York season and among the artists scheduled to sing here are Bianca Saroya, Josephine Lucchese, Stella DeMette, Olga Kargau, Bernice Schalker, Manuel Salazar, Demetrio Onofrei, Mario Valle, Giuseppe Interrante, Natale Cervi and Henri Scott. Several other artists, including two new singers to be engaged by Mr. Gallo while abroad, will be announced upon the return of the impresario.

Much interest is being shown in the debut appearances here of both Mme. Saroya and Mme. Lucchese and the latter artist is scheduled to sing three of the eight operas given. Henri Scott, the American basso, was specially engaged for this season by the San Carlo. H. E. B.

Northwestern Gives Howard Hanson a Degree

Among the eleven honorary degrees conferred by Northwestern University for distinguished services in various fields was that of doctor of music given Howard Hanson, director of the Eastman School of Music of Rochester. The degree was presented by Administrative Director Carl Milton Beecher. Dr. Hanson is the first holder of the American Prix de Rome scholarship in music and has won an enviable standing in musical circles here and abroad.

The degree conferred on Mr. Hanson is given in recognition of preeminent work in music, and has been conferred only twice before by Northwestern University. The former recipients were Dean Stanley, formerly of the University School of Music, Ann Arbor, Mich., and Frederick Stock, conductor of the Chicago Orchestra.

The recommendation that this degree be conferred on Mr. Hanson came from many of the alumni of Northwestern University, of which Mr. Hanson is a graduate, and in the music department of which he began his music teaching. The recommendation was indorsed by President Walter Dill Scott and Dean Peter C. Lutkin of Northwestern. The degree is given in formal recognition of Mr. Hanson's place as one of this country's foremost composers and his work as a constructive music educator. Mr. Hanson is the youngest man to be given an honorary doctor's degree by Northwestern University. Theodore Roosevelt was given such a degree by Northwestern at the age of thirty-eight, which age Mr. Hanson will not attain for ten years.

Koussevitzky Gets Legion of Honor

PARIS.—The Cross of the Legion of Honor was given to Serge Koussevitzky, the great Russian conductor at a brilliant fête, organized at the Salle Comedia in the building of the newspaper of that name. André Messager pronounced a touching tribute to the genius of Koussevitzky in placing the small red ribbon in the buttonhole of his coat label. "All men have two countries, their own and France," he said, and then he told of Koussevitzky's past in Russia, his friendship to French composers, his indomitable energy, his understanding. Every composer of note, numerous artists and

the music critics of Paris were present to add their friendship to an already friendly act, for the decoration of a foreigner by the French Government is always an event.

A chorus of forty voices performed, and Madame Félicia Litvinne sang two Russian songs to add an intimate touch to the celebration, which was certainly a gathering of friends and admirers. It would be useless to name all present, for "tout Paris" was there and the list would read like a musicians' Who's Who. N. de B.

Civic Music Service Plans

Dema E. Harshbarger has purchased the business of Harrison and Harshbarger, Chicago, and has turned it into a corporation to be known as the Civic Music Service with Miss Harshbarger as president and general manager; Ward A. French vice-president and field manager; and M. M. Philip, secretary and treasurer.

The Civic Concert Service will enlarge the scope of the business heretofore carried on by Harrison and Harshbarger, more particularly along the line of the Civic Music Association Plan as originated by Miss Harshbarger, and through which plan seventy cities are now operating. It was first introduced by Miss Harshbarger into the concert field five years ago, and has proven most successful. Through the Civic Music Association Plan the committees and clubs presenting concerts may do so with a permanent organization, which insures an audience, and thereby relieves the local management from any financial loss.

Ward A. French brings to the Civic Concert Service a broad experience; he was associated with Miss Harshbarger from the inception of this plan for a period of two years, later becoming western manager of the Wolfsohn Musical Bureau from which he recently resigned in order to take up the Civic Music Association work again.

One unique feature of the business built by Miss Harshbarger and her associates has been the annual convention of the delegates of the Civic Music Associations held in Chicago. The Civic Concert Service will continue these annual conferences in this city and promises a plan through which the cities operating under the Civic Music Association Plan may have a definite line along which they can co-operate in buying their artists.

The Civic Concert Service has taken the north half of the sixteenth floor in the Auditorium Tower, the famous old building which has made musical history in Chicago.

Chickering Music Salon Completes First Season

The Chickering Music Salon was formerly opened last October under the auspices of a committee of the following musical organizations: American Music Guild, City Music League, Franco-American Musical Society, International Society for Contemporary Music, League of Composers, Dr. Eugene Noble and the Musicians' Club of New York.

The three initiatory events were conducted by Chickering & Sons and the programs were given by Josef Lhévinne, Lenox String Quartet, Dorothy Moulton, Leo Sowerby, Ruth Rodgers, Hans Kindler, Helen Davis, Victor Young and Vincent Lopez with his orchestra. The Music Salon was then thrown open for public musical affairs at a small rental fee.

During the first season, just closed, over 148 concerts were given. Among the prominent affairs held during this period were two recitals of romantic music by Germaine Schmitzer; opera lecture by Clarence Gustlin, under the auspices of the American Federation of Music Clubs; reception for Lawrence Tibbett; lecture on quartet-tone music by E. Robert Schmitz and the Franco-American Music Society; reception to Marguerite Sylva; recital by Coenraad V. Bos and Penelope Davies; benefit for French Hospital by Marion Telya and Raymonde Delaunois of the Metropolitan Opera Company; seven educational concerts on the music of all nations by Hans Barth; concert by Bruno Huhn and Suzanne Zimmerman; recitals for child students by John Martin; five recitals by Dai Buell with interpretative remarks; concert by George, Estelle and Leonard Lieblich; recital by Paulo Gruppe, etc. Next season promises to be even fuller and more complete with many important functions already scheduled.

MacPhail School Graduation Exercises

MINNEAPOLIS, MINN.—150 graduates marched upon the stage of West High School, June 19, at the annual commencement exercises of the MacPhail School of Music, to receive their various degrees, diplomas and certificates. This large graduating class was again the best possible proof of the school's phenomenal growth in a comparatively short time. A fine musical program preceded the presentation ceremony. The school orchestra of forty played the entrance and exit marches as well as the accompaniments to the solo numbers in excellent style. The soloists were Edna Erickson, pianist; Wallace Olson, violinist; Didrikke Stuh, vocalist; Eva Trapskin, pianist; Wilber Foster, vocalist; Minnie Benjamin, pianist; Gladys Latterall, vocalist; Frances Hed, pianist; Edith C. Hill, reader, and Charles Skinner, vocalist. G. S.

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WITHERSPOON TO SUCCEED BOROWSKI

(Continued from page 5)

The management of the College could not have chosen a more brilliant head.

(Signed) FELIX BOROWSKI.

STATEMENT BY HERBERT WITHERSPOON

"When the information was brought to me that Felix Borowski had resigned as president of the Chicago Musical College, and, subsequent to that information, the College made me an offer to become president of the institution, I was very much surprised. I have had to consider with great care and some regret giving up my own institution in New York which has now been in existence for ten years and which was founded before I ceased to be a member of the Metropolitan Opera Company. My own studios in New York, while they were private studios, were much larger than the average private studio. They had been founded upon the highest artistic ideals and had been so successful as to command a leading position in the work of creating singers for public performance and teachers for the instruction of the art of singing. Of course these studios have been my personal pride for ten years and have been successful beyond anything I had originally expected.

"In considering the artistic standing of the Chicago Musical College, its business integrity under the management of Carl D. Kinsey, and the possibility of reaching so many musical students and teachers, I have felt it my duty as well as my pleasure to join hands with the College and Mr. Kinsey in the furtherance of musical education in the Middle West. While I have come to this decision within a comparatively short period of time, my motive has been largely actuated by the long experience and association with the College and Mr. Kinsey, as I have already taught during the Summer Sessions in Chicago for the past eight years. During that time I have seen phenomenal growth in the Chicago Musical College both from an artistic and business standpoint. I have seen the College moved from the old building to the beautiful new quarters on East Van Buren street. I have seen everything done that human brain could think of to improve the artistic surroundings of and the material influence for the students of the College. I have seen enormous improvement in the general excellence of the teaching in the institution. Even during my time the College has drawn a much larger number of students. It has graduated them with even higher honors and standards and it has improved its staff of teachers.

"Chicago has become, during my career of thirty years, a great musical center as well as a business center. As I look back at the first time I sang in this city in 1897 and consider conditions in Chicago and also the great development of the Middle West, it seems almost like a fairy tale in the extraordinary development which has been brought to my attention and which has largely affected my own experience in life and art.

"I believe Chicago to be one of the great natural art centers of the world. I believe that, with the right co-operation, we can even improve upon the existing conditions and that we can raise by patience, endurance and continued work, the high standards of the Chicago Musical College which everybody knows do now exist. I believe also that we can create a remarkable spirit of cooperation in the College, that we can secure even more enthusiasm among the pupil element who come to study here because they value the College as an institution and the teacher as an individual. I believe my experience has been broad enough, in living in the different quarters of the world, to give some importance to this prophecy. I hope that the directors of the College and each and every teacher and employee therein will realize that they have in me not only a new president of the institution, but also a personal friend ready to cooperate with them in any way possible for the general benefit of the institution and the personal benefit of each individual; and I would also add that, in order to accomplish this, we must all remember there is no ultimate improvement possible both for the College and the individual without cooperation of all in a spirit of friendship, regard, confidence, and, above all, in pursuit of that ideal of art, that perfect spirit of obedience to business honesty which must prevail in every artistic undertaking. I also desire to say that I appreciate the fact that in succeeding so eminent a musician and splendid director as Felix Borowski, I shall feel all the more necessity of putting forth every effort in the endeavor to carry on the work which he has done so excellently.

(Signed) HERBERT WITHERSPOON.

Marie Simmelink in Song Recital at Saenger Summer School

Marie Simmelink, who is one of the best known concert singers in Cleveland, Ohio, and now studying with Oscar Saenger, gave a delightful song recital at the school on July 3. The program, an excellent one, consisted of songs and arias by American, English, French, German and Italian composers. This artist has a great future as a song recitalist. She brings to the concert stage a beautiful mezzo-soprano voice, artistry, rare imagination, splendid musicianship and a charming stage presence. Mr. Saenger predicts a great career for this young artist. Helen Chase gave ample support at the piano with her brilliant accompaniments.

Musical Items from Iowa State College

On June 12, Hazel Ritchey, national president of Sigma Alpha Iota, visited the Iowa State College at Ames, Ia., and installed there a chapter of Sigma Alpha Iota, the oldest musical sorority in this country. The national charter was granted to the local group known as the Lambda Mu sorority, which has been organized for two years and very active in the musical activity of the college. Miss Ritchey was accompanied by Mrs. Beulah Cobb, national corresponding secretary, and assisted by members of the Drake University chapter in the installation ceremonies.

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and in three institutional courses under my control. It is sane, developed on traditional common sense, and with a view-point of to-day."—William Lester, Chicago.

Among the musical features toward the close of the college year was a recital given by one of the students, Lennadore Berg, mezzo-soprano at the Collegiate Presbyterian Church, June 12. Miss Berg, a pupil of Prof. Tolbert MacRae, head of the college department of music and teacher of voice, sang a program which included an aria of Handel's; two groups of modern songs, Cadman's Song of the Robin Woman and Depuis le Jour from Louise, winning a most gratifying success. She has a rich, warm voice, her vocalism is excellent and her phrasing intelligent. Rosalind Cook was at the piano.

Thompson Harmony Course Endorsed

The White-Smith Music Publishing Company has recently issued a new text book entitled A Course in Harmony, by John Winter Thompson of the Knoxville Conservatory of Music, Galesburg, Ill. The author, who has taught harmony for thirty years, has put all the practical knowledge he has gained in that time into this book. The result of his observations embrace four points of especial interest. First, the more gradual grading of the work, avoiding the jumps which the student is called upon to make unpreparedly in so many systems of harmony. "Smaller steps, and more of them" is Prof. Thompson's motto. Secondly, there is more working at the keyboard so that the ear will be trained at the same time as the eye. Third, the incorporation of original work as an essential part of each lesson from the very start, as soon as the pupil has learned what the tonic triad is. And fourth, the working out of demonstration exercises on the blackboard before the class, where the demonstrator calls on all the pupils for assistance and every step of the reasoning process is made clear. The book, planned to cover two academic years of two semesters each, and divided into four parts, each containing thirty lessons, is heartily endorsed by many well known teachers.

J. Lawrence Erb wrote: "It represents a lot of teaching and writing experience, and is a scholarly piece of work." Following are extracts from other endorsements:

"It is splendid in every way, and I like your gradual grading of the work."—Dr. Francis Hemington, Director Oak Park (Ill.) School of Music.

"I have gone through the work carefully, and find it admirable in every way. It certainly deserves wide use."—Roland Diggle, Los Angeles, Cal.

"I am glad to see that you emphasized the necessity for keyboard work and ear training, because I feel it is one most frequently neglected in the past."—James T. Quarles, University School of Fine Arts, of Missouri.

"I am very much impressed with the concise, and at the same time comprehensive treatment of every essential detail of the subject. . . I want to compliment you particularly on your recapitulation of 'altered' chords. They are, as you know, such a stumbling block to so many students, and this bird's-eye view of this particular subject will be a great help."—Walter Keller, Director Sherwood Music School, Chicago.

"It is clear in its presentation and logical in its development. I was specially pleased in the way which you handled altered chords. It is one of the clearest presentations of this rather difficult side of harmony teaching that I have ever seen."—Frederic B. Stiven, Director School of Music, University of Illinois.

"The best recommendation I can give it is the fact that I have adopted it for my text book in my private teaching.

Schmitz Scholarship Fund Doubled

Impressed by the vision and educational understanding behind the scholarship which E. Robert Schmitz will award at the end of his master session at Boulder, Col.—July 29 to September 5—an anonymous donor has presented the French pianist with \$100 yearly with which to double the sum. This brings the annual scholarship to \$200 plus the interest from a fund consisting of a percentage of each summer's master class receipts and individual contributions.

In granting his scholarship at the end rather than the beginning of the session, Mr. Schmitz purposely goes contrary to pedagogical precedent. The usual procedure has the aspirant play a carefully prepared show piece, and on the strength of that exhibition, indicative neither of the pupil's intelligence nor real ability, the decision is made. Mr. Schmitz vigorously opposes the ideal of "Soloism" which this method encourages. He bases his award on requirements as catholic as they are unusual. The scholarship winner must show, not only technical and interpretative ability, but a spirit of co-operation, a knowledge of research revealed by presenting before the session new or unfamiliar music, the ability to read from manuscripts at sight, equal understanding of the modern and the classic, and subordination of self in two-piano work. It was this unique education program which impelled this unknown donor to double Mr. Schmitz' scholarship fund.

Concerto Program Presented by Hughes' Pupils

The second of the series of summer recitals being held weekly during Edwin Hughes' Summer Master Class in New York, took place on July 8. Three unusually talented pupils presented concertos, Mr. Hughes at the second piano. Theodore Walstrum opened the program with the concerto in C minor by Beethoven, playing with truly musical interpretation and spontaneity. For an encore, Mr. Walstrum contributed in a delightful manner the Juggler by Moszkowsky. The César Franck Variations Symphoniques had an excellent interpreter in Alton Jones. Mr. Jones played in a masterly fashion, manifesting again those musical qualities proving that he is one of the most talented of the young pianists before the public. Lynette Gottlieb was heard to advantage in the Liszt concerto in E flat. Miss Gottlieb's well-grounded technique, artistic ease and interpretation well deserved the hearty plaudits of the enthusiastic audience. There was a gusto and vivacity in her style, and she handled the bravura passages with exceptional clarity. As encores Miss Gottlieb gave skillful renditions of the Chopin Etude in C minor, Danse of Olaf, by Pick-Mangialli, Seguidilla by Albeniz. These weekly programs presented by Edwin Hughes' pupils during his Summer Master Class are extremely popular, and are attended by teachers and students from all parts of the country.

Frances Sebel in Operatic Debut

Frances Sebel, lyric soprano, artist-pupil of Estelle Liebling, recently made a successful operatic debut singing the Priestess in Aida, one of ten performances given by the American Grand Opera Association at Cedarhurst. Her work attracted a great deal of attention. She has also appeared with equal success in Cavalleria Rusticana and Carmen, making three operatic appearances in three weeks. Miss Sebel will go on a recital tour this fall under the management of R. E. Johnston.

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OTTO H. KAHN ON JAZZ MUSIC

An Interview from the London Evening News of June 5, 1925

"You are supposed to believe that jazz is the music of the future, Mr. Kahn."

"Of course, I hold no such belief," Mr. Kahn replied. "What I do think is that, notwithstanding the imperfections of present-day jazz, there will develop out of it in the future, a genuine and significant American contribution to the art of music."

"Jazz is a novel and characteristic thing. True, it is traced back to African origin, but America has taken it, modified it, and made it its own. It is easy enough to deride or disparage it, but any movement which is so vigorously intense, which has divulged new instrumental colors and values, which has taken so firm a footing in its home country, aroused so much attention abroad, and is the object of such great interest to European musicians visiting America—any such movement has a claim to be taken seriously."

"There must be something genuine, convincing, responsive and vital to a form of music which, within a few years, has established itself throughout the world. I have just completed a journey which took me through a good part of Europe and some of Africa. Jazz was to be met with everywhere, even among the Arabs."

"Jazz is manifestly limited and affected with crudities in its present stage; its failings 'jump at the eye' as the French say, or, rather, 'at the ear'; but it does characteristically mirror some of the conditions of our modern life. It has rhythm and dynamics, and seeks—what is too often neglected by the more 'highbrowed' of modern composers—melody. It is sincere and spontaneous and stands robustly on its feet, boldly disregarding of rules and precedent."

"A first-rate 'jazzy' American revue or musical comedy, with its swiftly rushing pace, the spontaneous grace, zest and swing of its dancing, the tang of its humor, the kaleidoscope of its color, the hustling, palpitating rhythm of its orchestra, is more genuinely a product and expression of American talent than a savorless grand opera, composed with painstaking erudition and technical impeccability after the model of Wagner, Debussy or Strauss. By which I do not mean to be understood as upholding jazz as a model. I look upon jazz as a phase, as a transition, not as a completed process."

THE LESSON OF THE SKYSCRAPER

"About thirty years ago the skyscraper came to New York. It was an ugly, over-ornamented thing, in keeping with the ugliness of the monotonous rows of 'brown-stone' houses, when they were the prevailing architecture of New York."

"Now, the skyscraper has become beautiful, splendidly impressive in its mass and line, in its bold sweep upward wholly uninterrupted by unmeaning ornamentation, expres-

The following letter to the **MUSICAL COURIER** from Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company and prominent patron of music and the theater, is self-explanatory. Mr. Kahn has a particular personal interest in jazz since his son, Roger Wolf Kahn, is the founder and leader of a well known jazz orchestra. Mr. Kahn's authentic interview on jazz is full of interest, and the **MUSICAL COURIER** takes pleasure in reprinting it in full. Here is Mr. Kahn's letter:

New York, July 7, 1925.

The **MUSICAL COURIER**:

In your issue of July 2, you give space to a statement attributed to me to the effect that

"America has only produced two great national inspirations. One of them is jazz music and the other the skyscraper."

Of course, I made no such preposterous statement. Your quotation is taken from an article which appeared in an English newspaper last May. That article was the expression of a London reporter's understanding, or rather misunderstanding, of remarks of mine uttered in the course of a casual conversation. It was not submitted to me before being published, was not authorized by me, and, as a representation of my views, is erroneous in a number of respects.

If it should be of any interest to you or your readers to know what I do think on the subject of Jazz, you will find my opinions set forth in the enclosed statement, which is a reprint of an authorized interview with me, published in the London Evening News under date of June 5.

Very truly yours,

(Signed) Otto H. Kahn.

sive of power and striving, and at the same time admirably adapted for its utilitarian purpose.

"And, simultaneously with the evolution of the skyscraper, the standards of general architecture of the city, private houses as well as public buildings, have advanced by leaps and bounds. I believe it is not too much to say that American architects, as a class, are in the very front rank of the profession, and fully hold their own with those of any other nation. Better, perhaps, than any other form of art, theirs, at present, expresses the spirit of America."

"As the skyscraper, an original American creation, advancing from crudity to beauty, came to be an American contribution to art, so I believe that out of the seed of the thing generally called 'jazz' something will spring to fruition which will take a worthy place in art."

For a man known to be distinctively artistic, a man who feels so acutely and deeply on questions of art and music, who has given much of his life and fortune towards developing what he sincerely believes and emotionally senses to be true art, Mr. Kahn speaks his opinions with a curiously calm, detailed and deliberate manner: he has none of the ex-

plosive ardors of the music-enthusiast of tradition; he talks of music as unemotionally as he would talk of a business deal.

A TASK FOR YOUNG COMPOSERS

"Will there ever be jazz opera, Mr. Kahn?" I asked.

"Jazz opera strikes me," Mr. Kahn said, "as a contradiction in terms. In its literal meaning, it is utterly unthinkable. But I do hope that some of the young American composers who, at present, are devoting their talents to producing jazz dance music and jazz songs, will tackle more important and more exacting tasks. I hope some of them will try their hand at opera and endeavor to express themselves in their own way—themselves and the spirit of the life which surrounds them,—however unconventional that way may be."

"Such an opera will probably contain some of the motives, rhythm, and characteristics of jazz, but whether it does or does not, is immaterial. The main question is: 'Has the work got musical merit? Does the composer have something to say, and does he say it in the manner which, to him, is the natural and spontaneous way of expressing himself?'"

"Similarly, with the book and story. Let it, too, be drawn from the fullness of present-day life. Don't let it deal with the love of a white hunter for an Indian maiden who, in the last act, throws herself over a precipice."

"There is a call for a new departure in opera. That does not mean that the old may be neglected, or looked at askance, or thrust aside. But while respectful of the accumulated treasures, achievements and lessons of the past, and reverential of the masters, music should seek to express its day and even to anticipate. True art is eternal, but it is not stationary."

"The Metropolitan Opera in New York, of which I am chairman, conceives it to be its duty to encourage and foster every meritorious manifestation of American musical talent, and will gladly produce operas whether by a jazz composer or by anyone else, and however unorthodox in style, provided they are of adequate worth and interest."

I asked Mr. Kahn whether he was encouraging his son to follow up jazz, for which he has shown distinct aptitude. Mr. Kahn's son, who is eighteen, has been conducting and working with, and composing for, jazz orchestras for some time in New York, and his activities have attracted considerable notice there.

A NEW FLAVOR TO INHERITED TALENT

"My son's development is, of course, no matter of public interest, least of all outside of his own country. If I speak of his activities in music, I do so merely to illustrate a phenomenon of which, from my own observation, I see him as a typical example."

"As far back as I have personal recollection (and that includes my great-grandparents), music has been cultivated in my family. From that ancestry, my son has inherited the taste and gift for music. But—and here is the phenomenon to which I refer—there is some peculiar and powerful force at work in the American atmosphere, whether it be sun, soil, climate, environment, or whatever else, which in the case of those born in America, of whatever European racial stock, transmute inherited traits and qualities into distinctively American ways and characteristics."

"My son is a case in point. His inherited taste and gift for music manifest themselves, thus far, mainly in what are among the essential American traits, namely, rhythm and dynamics. Hence he is drawn now to what, for want of a better term, is comprehensively called 'jazz,' and expresses himself in that musical idiom."

"He will later on come to Europe to study for a few years at a European conservatory, as quite a number of young Americans are doing. It will be interesting to observe, in his case, as in the case of others, what will be the effect upon these intense, eager, spontaneous, young American minds, of contact with the atmosphere and traditions of Europe and with the influences they will encounter in European schools of music."

Borowsky Coming for a Single Month

From February 7 to March 7 of next year is the limit set for the visit of Alexander Borowsky to this country. The Russian pianist finds himself already booked well into January with his European engagements. His itinerary as it now stands will cover Hungary, the Balkan States, the French Riviera, and northern Italy.

He will have two appearances under Furtwängler—one with the Berlin Philharmonic, the other in Leipzig at the Gewandhaus. He will give another cycle of five recitals in Paris, emphasizing a different musical angle from that which characterized his recent programs of eighteenth and twentieth century composers. This latter cycle he will repeat in London before coming to America. Since his debut in Paris in 1921, Borowsky has earned for himself a prominent place in the front rank of European virtuosos.

Marie Miller Plays in Paris

Marie Miller, harpist, who is spending the summer in Paris, appeared as soloist at a musicale at the beautiful home of the Countess de Prorok on the afternoon of June 22. Miss Miller has been accompanied to Paris by six of her American pupils, and in addition is teaching two French harpists.

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THE NEW BUST OF GIGLI,

Through the courtesy of Galerie Alfred Flechtheim, of Berlin, owner of the work, the MUSICAL COURIER reproduces herewith the first pictures of the new bust of Beniamino Gigli, modelled by Ernesto de Fiori.



ISADORE L. BUCHHALTER,

pianist, pedagogue, dean of the Chicago Philharmonic Conservatory of Music and Dramatic Art, whose accomplishments have made him known nationally as one of America's greatest teachers of the piano. Among the many finished products who have received their entire musical education from him stands the eighteen year old Adelaide Berkman, who was presented in debut recital in Chicago before a discriminating musical audience which awarded her distinct recognition as a young matured artist, and was seconded by a united enthusiastic press. Mr. Buchhalter has the distinction of being recognized as a Bach authority. (Photo by Daguerre, Chicago.)



SNOW IN JUNE.

They had so much snow at Rainier National Park, Washington, that Paradise Inn was still buried in it up to the eaves at the end of June. The picture shows William Arms Fisher, composer and chief editor for the Oliver Ditson Company, with Mrs. Fisher, first vice-president of the National Federation of Music Clubs, standing in the tunnel that leads through the snow to the door of the inn, on a little vacation which they took after the biennial convention of the N. F. M. C. at Portland, Ore. (Ranapar photo.)



RUTH PETER,

of Washington, D. C., soprano, whose voice was so exquisitely developed after seven years of vocal training under Edna Bishop Daniel. During that period she became a popular concert artist of the capital, sang the leading soprano roles in *The Chimes of Normandy* and in Victor Herbert's *Sweethearts* with The Washingtonians for several engagements in the Shubert-Garrick Theater and became a popular radio artist, as well as soprano soloist in the Church of the Covenant, a position she has held for the past three years. (Photo © Bachrach.)



FRANK LA FORGE,

well known coach, accompanist and composer, photographed among the roses and peonies at his home in Noroton Heights, Conn.



WITH CHARLES TAMME ABROAD.

The above pictures were taken of Charles Tamme, New York vocal teacher, who is visiting in Europe, accompanied by Mrs. Tamme and his artist-pupil, Miss O'Neill. (Left to right) A restaurant along the shores of the Mediterranean, outside of Monte Carlo; in front of the hotel at Nice; a view in Nospel, near Nice, with the snow covered Italian Alps in the background; on the Cathedral steps at Orleans, France, the town made famous as the birthplace of Joan of Arc.



YOLANDA MERO.

Among the prominent passengers sailing June 27 on the steamship *Homeric* was Yolanda Mero, who is proceeding to London to arrange the final details of an early spring tour of England in February and March next. After conferring with her English managers she will go to the Continent for rest and vacation. In the fall and early part of the winter Mme. Mero will play in Europe, returning to America about Christmas time for her annual concert season here, before leaving for Europe again as stated above. (Photo Bain News Service.)

MRS. ROBINSON-DUFF, IN INTERVIEW, RECALLS INCIDENTS ABOUT DEBUSSY, MAETERLINCK, MARY GARDEN AND OTHERS

All Good Vocal Methods Are Italian or Variations of the Italian, Says Mrs. Duff—Believes America Is to Become the Great Musical Nation in Time

There is a quite indescribable elegance about the residence of Mrs. Robinson-Duff. One feels that here is a person who lives on the social heights, and the quiet dignity and poise are very impressive indeed. On her piano is a group of photographs of pupils and friends, and prominent among them is one of Mary Garden, who is both pupil and friend. Across it is inscribed in Miss Garden's bold though very feminine hand: "To Mrs. Robinson-Duff who gave me my first lesson and who shall give me my last lesson."

Quite a tribute, is it not? And, looking at that picture, and at Mrs. Duff, I got to wondering how it all happened. "Miss Garden is Scotch, isn't she?" I asked.

"Yes. And I am American. I can see that you are wondering."

"So I am."

"You see, I lived and taught in Paris for years—many years. Miss Garden came to me there when she was a little girl. Fourteen."

"Fourteen! I did not know singers started so young?"

"It was young. But she was ready for it. She developed quickly. And there are some things she has done as no one else has ever done them. . . . Have you seen Pelleas?"

"At the Metropolitan, you mean? Yes—a wonderful



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SARAH ROBINSON DUFF.

work, and a wonderful performance. I suppose you saw the original Opera Comique production?"

"Yes," said Mrs. Duff, "and I remember all about it. I knew Debussy well during the time he was writing it while he was still living with his first wife."

"And you think the wife had something to do with it?"

"Not exactly that, perhaps. But I do believe that if he had not married his second wife with all her money he might have been alive today."

"You think the money spoiled him?"

"I do not know what spoiled him. But he did not seem to create after he separated from his first wife. It was much the same with Maeterlinck. After he separated from Georgette Leblanc he did very little."

"That's true. I hadn't thought of it that way. . . . So you knew Debussy?"

"He used to come to the house with his little wife, a simple, unpretentious French woman, and he, himself, was as simple as could be. You could not in the least picture him to yourself writing the sort of music he did. He was constantly making fun—for instance, at our house we kept to the American custom of setting out the silver, forks and knives, for all of the courses (you know the French do not do that, but bring in each as they are needed.) Debussy on one occasion I remember amused himself, and kept us all laughing at him, by taking up each in turn, examining it critically, and talking about it: 'Is it real?' he would say, and his wife, embarrassed, trying to keep him quiet. But there was nothing about it that could give offense. He was just making fun like a great big boy."

"And he did write Pelleas?"

"Yes," said Mrs. Duff. "I remember the time, and all the talk about it. Maeterlinck wanted Georgette Leblanc to sing the leading role and was very much put out about it when he was told she could not."

"I have heard that he criticized the opera because his play from which it was made was cut?"

"I do not know about that. I do not see how it could have been, for he never saw the opera until he came to America. He was so put out about Leblanc not creating the title role that he would not go to see it. The first time he saw it was when Miss Garden played it during his lecture tour here. Afterwards he asked to meet Miss Garden and expressed his warmest appreciation of her interpretation of it. 'You have shown me so many things,' he said to her, 'that I wanted to put in it but did not put in it. You are the very image of the Melisande I dreamed of.' In some ways it is a pity Maeterlinck ever came to America on that lecture tour—you know about it?—but it did, at least, give him that opportunity to see and hear Miss Garden in the opera which was part his."

"And speaking of opera have you heard Rethberg at the Metropolitan?"

I had to acknowledge that I had not. "She is splendid," said Mrs. Duff. "She has the most beautiful voice I have heard for years. Her training is perfect. Her method without a fault."

"What is her method, German? I had an idea the German method was not so much admired."

"There is no method but the old Italian method. Whatever people may teach, the method is sure to be some sort of variation of that. I have no idea what teachers Miss Rethberg may have studied with, but she is fine."

"It surprises me to hear you say all methods of singing are so much alike? I hear one method ascribed to Caruso and another to this or that singer, and so on. To a person who is not a singer it is all rather confusing."

"I did not mean to say that all methods are alike," explained Mrs. Duff. "Of course there are bad methods, but they do not teach, and the good methods are all Italian or variations of the Italian. Caruso did not have a method of his own or any specialty. He simply did the thing right. He was a tremendously hard and persistent worker."

"So I have heard. They say he never stopped."

"Well, at least he never stopped except when he had to. I remember once he crossed over to Europe on the same steamer as my daughter. Wait, I'll show you." Mrs. Duff got a picture from the wall. It showed Caruso, Miss Duff and a number of friends together on deck. "My daughter has often told me about it. She says they were all laughing and joking, and Caruso, especially, was unusually gay, and amused himself making all sorts of hideous faces, twisting his face every which way."

"My daughter said to him, 'But, Mr. Caruso, you don't make all those faces just for fun, do you? You have some reason for it, some object in view.' Said Caruso, 'Yes. But how did you know?'"

My daughter replied that she had made a very profound study of diaphragmatic breathing and of voice placing for the speaking voice in the theater, and as the method of production of the speaking and singing voice is so closely allied, she laughingly told that she suspected him of practising. Later on, on the same trip, Caruso's friend tried to persuade him to go with them to Paris to spend a few days. But he was positive in his refusal. 'Impossible!' he said. 'How could I? I have already lost a week from my physical and vocal exercises. I must get somewhere where I can be quiet and work.'—How many artists would deny themselves a few days' pleasure for the sake of their career?"

"True," said I. "And do you find Americans willing to sacrifice themselves for the sake of career?"

"Some of them, certainly. But a good many of them come from families where there is little art or music environment, and they do not understand the necessity of it. But some of them have lovely voices, and are willing to do all the work necessary to win real success. I have one—Esther Case of Eureka, Calif., who has an especially lovely voice and should have a brilliant career. And then Mrs. Sheridan, too, she should be successful. And some others, who have not been with me long enough for me to say, yet. Oh, yes, there is plenty of promise in America. It is going to be the great musical nation in time." And with that encouraging promise in my ears I took my leave.

Hedy Spielter Students in Recital

An interesting piano recital was given at Wurlitzer Auditorium on June 27 by students of the Hedy Spielter Musical

Club. Two of the pupils taking part in the program—Ida Barman and Marion Grabois—won bronze medals in the recent Music Week prize contests. Miss Spielter is a daughter of Hermann Spielter, well known musician of New York.

I SEE THAT—

The Sesquicentennial International Exposition, to be held in Philadelphia, offers a number of prizes for music.

Herbert Witherspoon has been elected president of the Chicago Musical College.

The Hoch Conservatory of Frankfurt-on-Main announces an international prize competition for the composition of a chamber music work for strings.

Alexander Borowsky will be in America from February 7 to March 7.

Mario Chamlee became a member of The Lambs Club on June 14.

Howard Hanson has had an honorary degree conferred upon him by Northwestern University.

Arthur J. Hubbard has opened his third summer season in Los Angeles.

France has bestowed the Legion of Honor upon Koussevitzky.

The Hamburg Opera is about to be reconstructed in accordance with modern requirements.

The Eastman School of Music has established a new department for the dance and dramatic action.

Dresden recently had a Saengerfest in which no less than 35,000 singers took part.

Katharine Goodson and her husband, Arthur Hinton, gave a reception in honor of Mrs. F. S. Coolidge.

Otto H. Kahn's real views on jazz music are given on page 14.

Olive Fremstadt has been granted a divorce from Harry Lewis Brainard.

Stravinsky is at work on a sonata for piano.

A prize of \$100 is offered for music appropriate to Adele Townsend Stanton's poem, Louisiana.

Salzedo was requested to be a judge for the graduation examinations of harp and piano classes at the Conservatoire National de Musique of Paris.

Albert Coates will conduct the Philadelphia Orchestra while Stokowski is on his mid-winter vacation.

Hugo Riesenfeld gave a luncheon at the Hotel Astor in honor of Ben Bernie and his orchestra.

Dame Clara Butt and Kennerly Rumford are scheduled for another concert tour of the world.

A new gigantic concert hall is planned for Vienna.

The Eastman School will sponsor two more manuscript contests, the works to be by American composers.

Marcel Dupré's treatise on The Art of Improvisation is now in print.

An anonymous donor has doubled the E. Robert Schmitz scholarship fund.

The Cosmopolitan Orchestra recently made its debut at the Hotel Majestic.

New York probably soon will have its much discussed Music and Industrial Art School.

Erik Satie passed away in Paris ten days ago.

Joseph Regneas, well known vocal teacher of New York, is now arranging his schedule for the 1925-26 season.

A concerto program was given by pupils of Edwin Hughes.

Minnie Tracey's Pupils Attract Attention

When Rosing was in Cincinnati he heard two of Minnie Tracey's pupils: Ida Blackson, soprano, who has met with much local success, and Mary Margaret Fisher, coloratura soprano, who won the vocal prize in the Ohio voice contest this past spring. Miss Blackson, it is said, is destined to have a fine career. She not only has an exquisitely pure and beautiful voice, running in a perfect scale from A flat below C to high F above high C, but she is also attractive, intelligent, well educated and sings in French, Italian and German as well as English, and acts with charm and grace. Frank Waller, upon hearing her, at once engaged her for a concert at the Zoo for the week of July 13.

Miss Tracey has also done excellent work with the voice of Emma Noe, the well known young singer, who recently married Francis Adams.

Concert Victor Brault Artists

Pupils of Victor Brault gave a concert in the Assembly Hall of the University of Montreal on June 9, assisted by Celia Brault. Following the concert the Montreal Herald stated: "It was gratifying to note that the masters were unusually well represented. The performers gave very careful training and considerable preparation." Dr. Fred Pelletier, of Le Devoir, said: "Victor Brault's pupils gave works of the classic repertory, indicating the good care of the professor to give solid bases to his teaching." H. G. Bell, of the Montreal Star, stated: "The recital given by pupils of Victor Brault has a musical interest rather higher than is always the case on such occasions. The music that was sung was all of the best. There were, too, very pleasing performances." La Patrie was of the opinion that "A pleasing concert was given by the pupils of Victor Brault who are in possession of good qualities of vocal training and interpretation."

Mina Dolores Pupils in Song Recital

A song recital was given recently by pupils of Mina Dolores in the Presser Auditorium, Philadelphia. Those taking part in the program were Fannie Greenberg, Anne Perlstein, Mrs. Faries, Margaret Greenstein, Miss Marcelle, Sophia Goldberg, Ruth Spigle and Celia Taylor, all of whom reflected credit upon themselves and their mentor.

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player—to which a daily period is given—could sink himself into the serious roles, as are here presented.

Nevertheless it is so, and Regneas seems to have found the secret of keeping in the "pink of condition," thus en-



JOSEPH REGNEAS (2) IN SOME OF HIS IMPORTANT ROLES.

(1) Mephistopheles (Gounod's Faust), (3) Falstaff (Merry Wives of Windsor), (4) The Cardinal (La Juive), (5) Hans Sachs (Die Meistersinger).

ble for the excellent vocal instructor of today and which seem also to be the cause of the fine fisherman, now spending the time not given to teaching in pulling from the clear waters of Lake Sebago—Panther Pond and the tributary waters—large bass and salmon, with many a catch of trout, smelt, pickerel and perch.

One viewing the accompanying photographs of Joseph Regneas would hardly believe that the energetic tennis

player played by Waino Kauppi, Humoresque (Tchaikovsky), Aragonaise (Massenet) and Fantasy on a German theme (Ochs).

At each performance encores were demanded, Mr. Goldman's stirring marches being in the majority.

Mr. Regneas' New York studios will open Thursday, September 10.

Goldman Band Concerts

The popularity of the Goldman Band, under the direction of Edwin Franko Goldman, continues to attract large audiences to the campus of New York University. Despite the fact that this series of concerts has been transferred from the Mall in Central Park to the northern part of the city, many familiar faces are seen nightly.

The programs during the fourth week, from July 6 to July 12 inclusive, were unusually interesting and comprised the following: July 6—Woodland Sketches (MacDowell) overture to Sakuntala (Goldmark), cornet solo (D'Hardelot) played by Waino Kauppi, Humoresque (Dvorak), The Pioneer March (Goldman), and Fantasy on a German theme (Ochs); July 8—March and Chorus from Judas Macabaeus (Handel), overture to Iphigenia in Aulis (Gluck), Andante from Surprise Symphony (Haydn), aria and Bourree (Handel), Choral and Fugue (Bach), Passing By (Purcell) and Who is Sylvia (Schubert) sung by Helena March, Tambourin (Rameau), Minuet (Boccherini) and overture to The Magic Flute (Mozart); July 10—Schubert's Marche Militaire, overture to Rosamunde, and Unfinished symphony, overture to Masaniello, (Auber), cornet solo (Liberati) played by Waino Kauppi, Two Norwegian dances (Grieg) and Dance of the Hours from La Gioconda (Ponchielli); July 11—Coronation March (Meyerbeer), overture to Sakuntala (Goldmark), MacDowell's Told at Sunset and To a Water Lily, excerpts from Die Walkure (Wagner), Dance of the Bayaderes from Feramors (Rubinstein), Caro Nome from Rigoletto (Verdi) sung by Joan Ruth, Valse Triste (Sibelius) and march, On the Mall (Goldman); July 12—Overture to The Magic Flute (Mozart), Pilgrims' Chorus and Song to the Evening Star from Tannhäuser (Wagner), Scheherazade (Rimsky-Korsakoff), Choral and fugue (Bach), Cornet Solo (Sulli-

van) played by Waino Kauppi, Humoresque (Tchaikovsky), Aragonaise (Massenet) and Fantasy on a German theme (Ochs).

At each performance encores were demanded, Mr. Goldman's stirring marches being in the majority.

Eastman School Adds New Department

Announcement of the establishment of the Eastman School of the Dance and Dramatic Action, to be opened the middle of September, is the latest development of the activities of the Eastman School of Music and the Eastman Theater. The new school will be devoted to training for all forms of the dance and to instruction in dramatic action, particularly to music. Pupils will not be accepted for dramatic courses alone, that instruction being given only in conjunction with the dance training. The artistic and administrative head of the new school will be Rouben Mamoulian, for the past two years dramatic director of the operatic department of the Eastman School of Music and joint producer of the operatic offering presented in the Eastman Theater.

The Eastman School of the Dance and Dramatic Action will consolidate activities hitherto divided between theater and music school. The ballet classes have heretofore been under the direction of the theater, while dramatic training has been given to members of the operatic department of the School of Music. Both departments, with broadened and amplified phases, will now be transferred to the new school.

There will be two groups in the dance department of the new school—non-professional and professional. Students who desire dance training merely as part of their general cultured development will be enrolled in the former, while those who wish to embrace dancing as a career will enter the latter. The divertissements presented on the Eastman Theater stage will be recruited from the professional classes only. The new school will be housed in the new five-story dance and scenic studio recently opened. This studio has motion picture equipment which will be utilized in the dance training, students being filmed in their classes and then seeing their own faults on the screen.

Franci, London Success, a Rosati Pupil

One of the outstanding successes of the Covent Garden season of Italian opera was that of Benvenuto Franci, Italian baritone from La Scala, Milan. Going to London almost unheralded, this young baritone electrified his audiences by his sensational performances in Tosca, Aida, Barbiere, Chénier. The voice of Franci is phenomenal, probably unequalled today in sheer beauty, sonority and power. Franci is a pupil of Maestro E. Rosati, formerly of the Royal Conservatory of St. Cecilia, Rome, now residing in New York. Maestro Rosati is also the teacher of the celebrated tenor, Beniamino Gigli, of the Metropolitan Opera.

Rosa Hamilton Summering in Wellsboro

Rosa Hamilton, contralto, is spending the summer at Wellsboro, Pa., where she is enjoying tennis, golf and other sports, as well as resting up for next season.

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OPINIONS OF THE PRESS

Ralph Angell

Playing a recent series of concerts in the South with Anna Case, soprano, the following comments were made on the accompaniments supplied by Ralph Angell:

At the piano Ralph Angell gave as perfect an accompaniment as any singer need desire, although it was his first appearance with Miss Case. He played with a sympathy and accord that was a joy to listen to.—*Raleigh (N. C.) Times*.

Ralph Angell, accompanist, was marvelous in that capacity, displaying his complete mastery of his instrument.—*Palm Beach (Fla.) Times*.

The art of accompanying was exemplified in its most delightful phases by Ralph Angell. The restrained manner in which he made his accompaniment a background for the singer greatly enhanced the beauty and effect of the combined effort of the soloist and himself at the piano.—*Palm Beach (Fla.) Post*.

Joyce Bannerman

Appended are some of the recent press notices received by Joyce Bannerman, soprano:

Miss Bannerman brought a clear rich soprano voice and a charming personality to the support of the chorale. . . . Her voice is delightful. . . . She sang with richness and feeling.—*Indianapolis News*.

Miss Bannerman is a young singer who has much to recommend her to the public. She has a nice quality of voice and sings with charm and pleasing style.—*Indianapolis Star*.

Joyce Bannerman sang with orchestral accompaniment the lovely *Deh Vieni, non Tardar* from Mozart's *Nozze di Figaro*. . . . Mozart is always a test for the singer and to say that Miss Bannerman stood the test is but mildly expressing what was the impression received. Possessed of a personality of much charm and a stage manner that

commanded attention, she added to these requisites a lyric voice of much warmth together with good sense in her phrasing and interpretation. . . . In the group of songs she confirmed the first impression and held the interest of her hearers in careful and musically singing.—*Erie (Pa.) Daily Times*.

The outstanding feature of Miss Bannerman's singing was her splendid diction. It was a fine object lesson to any singer.—*Erie Dispatch*.

Miss Bannerman has a very well trained voice of fine tone quality.—*Erie Tageblatt*.

Miss Bannerman has a delightful voice of excellent timbre and was most enthusiastically received.—*Conneaut (Ohio) News Herald*.

Pietro Yon

Pietro Yon, organist and composer, enjoyed a most successful tour of the Middle West. Press comments on his concerts are unique in that they invariably and unanimously report traits in the artist that are unrevealed by other performers. A few interesting quotations follow:

The organist's playing of Bach always is a revelation, touching not only the principles of the composer's genius, but also the throbs of his noble soul.—*Kansas City Journal*.

Pietro Yon has never failed to arouse his audiences to a pitch of enthusiasm far beyond that polite endurance found at organ recitals. He does that sort of thing in spite of the unfortunate reputation of the organ as a concert instrument. His means are comparatively simple, and one of the most important is a winning, unaffected presence.—*Kansas City Star*.

Pietro Yon is an organist of personality. Under his hands Bach assumed new wonders, for all pompousness was rendered out of it, and replaced by an unfamiliar but wholly enjoyable lightheartedness. The audience was all but hysterical in its applause.—*Evening Bee, Omaha, Neb.*

The artist proved at once the magnificent power he has of swaying his audience at will. His registration and clever manipulation of the mechanism of the instrument produced color effects and dy-

namics never before heard in Omaha.—*World-Herald, Omaha, Neb.*

Pietro Yon has been called the greatest living master of the organ, and he upheld his claim in his recital last night.—*Press-Gazette, Green Bay, Wis.*

Tina Paggi

Following are excerpts from various newspaper comments on the appearances of Tina Paggi, with the San Carlo Opera:

She made a winsome appearance as Violetta; she sang the *Ah, fors e lui* with the confidence of routine, and she put some pathos in her delineation that gave a sympathetic touch to the characterization.—*Chicago Daily News, April 2*.

In the evening *La Traviata* was presented, with Tina Paggi singing Violetta sweetly, suavely, and accurately. She is an excellent coloratura.—*Chicago Tribune*.

Paggi has a voice in a thousand—a voice that is divinely pitched, that soars like a bird, with little effort, and that reaches to rare heights of purity. She sings as a zephyr blows, touching her notes lightly, caressingly, and oh, so surely. Her voice is very high, with a flexibility that is remarkable, and a tone that is a gift of the gods. Her acting is excellent, and her role difficult of execution. Her singing of the exquisitely rapturous soliloquy, *Caro Nome*, one of the best known of the arias of this opera, which is full of musical gems, was a triumph, showing the full purity and skill of her lovely voice.—*Knoxville Journal and Tribune, January 3*.

Tina Paggi, singing the role of Gilda, shares honors with Giuseppe Luzzante as Rigoletto. Two such artists as these are seldom heard together. Tina Paggi has a voice that compares well with Galli-Curci or others of great lyric soprano fame. Notes of raindrop clearness fall from the lips of Paggi with the ease of laughter from the lips of a child. That her hearers appreciated her wonderful singing was shown by the uproarious and spontaneous hand-clapping that came before the last note had died away in the final scene of the third act when Rigoletto swears vengeance on her lover, the Duke.—*Knoxville News, January 3*.

Tina Paggi possesses a lovely coloratura voice, which gave this music with perfect phrase and intonation, with delectable trills and runs and the tiny

flourish that is the flowering of such a voice. She gave the celebrated *Una voce poco fa* with perfect articulation. Here surely is a rival for Galli-Curci. . . . Her aria with flute brought her a big ovation. She delighted at all times, the letter scene and the singing lesson, with Mojica, both remaining as episodes of paramount charm.—*Washington Times*.

Tina Paggi, beautiful, graceful and talented daughter of Italy, skipped into the heart of musical Dallas, Friday night. Appearing as Rosina in the Barber of Seville, she proved herself a genuine and delightful coloratura, her voice possessing an effulgent quality all its own. After all is said and done, however, there was no question about it being Tina Paggi's night. Rosinas are wont to interpolate a number in the singing lesson scene. Tina Paggi first gave that difficult and treacherous *Charmant Oiseau*, at which most coloraturas fight shy, and was so magnificent in her bravura that she was forced to respond with an encore before the audience would let her proceed. Then she gave a shorter bit of coloratura in *La Capinera*. The role of Rosina calls for a world of running around the stage. Tina Paggi did it as gracefully as if she were dancing, and in the few dance steps she took, was even more lithe in her movements. In duets, trios and even sextets, her voice shone above the others.—*Dallas Morning News, December 13, 1924*.

Tina Paggi captured the audience with her charming and Spanish appearance, before her clear and sweet coloratura soprano completed her triumph. The cavatina *Una voce poco fa* was well received, but when she sang *Charmant Oiseau* from David's *La Perle du Bresil*, she charmed her audience completely, and was forced by enthusiastic applause to grant a repetition. In red and black, with high Spanish comb and large "searchlight" eyes, she made a fascinating Rosina, and the audience could understand the clever devices of the Count Almaviva to win her.—*Lucile Morley, Austin American*.

Tina Paggi, brilliant coloratura soprano, handled her difficult arias with admirable poise and charming interpretation. All the many embroideries of her melodious numbers were nicely balanced and given with accurately placed tones. The famous *Una voce poco fa* of the first act was beautifully sung, and in the singing lesson scene of the last act she sang two encores, *Charmant Oiseau*, from Felicien David's *Perle du Bresil*, and *Capinera*, by Sir Jules Benedict. Her cadenzas were crystal clear and clean-cut in execution. She, too, was a fine actress and looked her part.—*Evening Star, Washington, D. C., April 14*.

He also reported on Clara Haskil, who, after playing with an orchestra in England this month, will spend the summer in Switzerland. Rose Armandie is in Brittany, Imandt in Normandy with his car, in fact the majority of the Bureau are enjoying the happy hunting grounds of Europe, and it was with reluctance that Mr. Laberge tore himself away from a metier as congenial to himself as to those he represented in order to perfect the plans for their reappearance here in the autumn.

Lecture Recitals at Cleveland Institute

CLEVELAND, OHIO.—Two lecture recitals by one of Cleveland's most popular musicians will be a feature of the summer session at the Cleveland Institute of Music. The lectures will be given primarily for the students enrolled, but will be open to the public. Victor de Gomez will give them, accompanied by Dorothy Price and Ruth M. Edwards.

The Violoncello and Its Literature will be the subject of the lectures and they will be illustrated by Mr. de Gomez. The first lecture will be given Monday morning, July 13, at 11 a. m., the subject being *The Violoncello*, with a program of early cello music for illustration. The second lecture will be given Monday, July 27, at the same hour, on *The Modern Composers' Interest in the Violoncello*, with a program of modern music.

Mr. de Gomez has often been heard as soloist with the Cleveland Orchestra and at private recitals, but rarely has such an opportunity been offered Clevelanders to hear this favorite at an intimate lecture recital where he himself will explain his instrument, its music, and will play some of the most famous cello music.

"More and more is the cello becoming a solo instrument," according to Mr. de Gomez, "and for this reason more students are beginning to study it. While it was merely a beautiful accompanying instrument or a color element in a large orchestra, it was not popular with concert artists, but each day finds it increasing in demand in these modern times."

In addition to giving these lecture recitals Mr. de Gomez is conducting master classes in concert repertory and interpretation and giving private lessons at the summer school.

Agnes Brennan "Request" Studio Program

On June 20 the pupils' recital at the studio of Agnes Brennan was particularly interesting to those in attendance, it being a "request" program. Composers ranging from Bach to present day ones were represented and the various numbers were well played by Miriam Odence, Jack Downs, Gertrude Kern, Margaret Zimmerman, Carrie Jones Reed, Cathleen Moore Baxter, May Mahoney, Anthony Salvi, Flora Moran, Kathleen Dooley, Alice Levins, Elizabeth Marko, Helen Kremelberg and Norma Gradstein.

May Mahoney was asked to repeat a song which she had sung on a previous program—*The Rose and the Weed*, by Clement Flynn, O. M. I. Miss Mahoney, who is coaching with Miss Brennan in her songs as well as studying piano, was obliged to add several encores.

Claussen to Give New York Recital

Comprehensive booking plans for Julia Claussen next season include an appearance by the Metropolitan Opera mezzo-soprano in recital at Carnegie Hall, New York, on the evening of December 11.

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B
Bachaus, Willem.....Austria
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Boyle, George F.....Center Conway, N. H.
Brady, William S.....Chicago, Ill.
Braslaw, Sophie.....Europe
Bristol, Frederick E.....Harrison, Me.
Buckley, George and Ellen, Battle Creek, Mich.

C
Cahier, Mme. Charles.....Europe
Carl, Dr. William C.....Europe
Cannes, Leila H.....Newport, R. I.
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Cathcart, Jane R.....Southampton, L. I.
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Cornell, A. Y.....Winston-Salem, N. C.
Cottlow, Augusta.....Charlottesville, P. E. I.
Crooks, Richard.....Europe
Cullum, Albert G.....Northampton, Mass.

D
D'Alvarez, Marguerite.....Europe
D'Angelo, Louis.....Ravina, Ill.
Danise, Giuseppe.....Ravina, Ill.
Dann, Hollis.....Chautauque, N. Y.
D'Archebeau Bros.....Lieu, Belgium
D'Arle, Yvonne.....St. Louis, Mo.
De Cineris, Eleonora.....Milan, Italy
De Hidalgo, Elvira.....Ravina, Ill.
Delamarier, Eric.....Ravina, Ill.
Demms, Grace.....Chautauque, N. Y.
Dickinson, Clarence, Cornwall-on-Hudson, N. Y.

E
Didur, Adamo.....Buenos Aires, S. A.
Dilling, Mildred.....Europe
Dillon, Enrica Clay.....Harrison, Me.
Dixon, L.....Boothbay, Me.
Donovan, Mary C.....Northampton, Mass.
Dormont, Maria.....Europe
Drake, Glenn.....St. Joseph, Mich.

F
Easton, Florence.....Europe
Eddy, Clarence.....Chicago, Ill.
Ellerman, Amy.....Yankton, S. D.
Erhardt, Willard.....Italy

G
Farnam, Lynnwood.....Glendale, Cal.
Farner, Bertha.....Chicago, Ill.
Fischer, Adelaide.....Greenville, Me.
Fischer, Elsa.....Hawthorne, N. Y.
Flesch, Carl.....Berlin, Germany
Freed, Isadore.....High Point, N. J.
Friedberg, Carl.....Baden Baden, Germany

H
Gabrilowitsch, Ossip.....Europe
Gange, Fraser.....New Canaan, Conn.
Garrigue, Esperanza.....Europe
Geon, Marcella.....Chautauque, N. Y.
Good, Ella.....Lake Mahopac, N. Y.
Grainger, Percy.....Chicago, Ill.
Greene, Walter.....Fayette, Me.
Griffith, Yeatman.....Los Angeles, Cal.

Grow, Ethel.....Southampton, L. I., N. Y.
Gustafson, William.....Mattapan, Mass.

I
Hadley, Henry.....West Chop, Mass.
Hageman, Richard.....Chicago, Ill.
Hamilton, Mrs. Lee.....Union City, Tenn.
Hamilton, Rosa.....Wellboro, Pa.
Hartzer, Richard.....Berlin, Germany
Harris, Tamford.....Glen Gardner, N. J.
Hasselman, Louis.....Ravina, Ill.
Harmati, Sander.....Darien, Conn.
Heifetz, Jascha.....Narragansett Pier, R. I.
Hempel, Frieda.....Europe
Henry, Harold.....Bennington, Vt.
Hertz, Alfred.....Europe
Herzog, Sigmund.....Lake Placid, N. Y.
Hess, Myra.....England
Hilger Trio.....Lakewood, N. J.
Hill, Jessie Fenner.....Paris, France
Hinkle, Florence.....Chicago, Ill.
Hofmann, Josef.....Switzerland
Hopkins, Frieda.....Europe
Hopkins, Louisa.....Ogunquit, Me.
Howell, Dicie.....Rock Hill, S. C.
Hubbard, Arthur J.....Los Angeles, Cal.
Hubbard, Vincent V.....Los Angeles, Cal.
Huer, Daniel, Jr.....Lake Placid, N. Y.
Huhn, Bruno.....Lake Placid, N. Y.
Huss, Henry Holden.....Diamond Point, N. Y.
Hutcheson, Ernest.....Chautauque, N. Y.

J
Imandt, Robert.....Europe
Jeritz, Maria.....Europe
Johnson, Reber.....Chautauque, N. Y.
Johnson, Edward.....Japan
Jou-Jerville, Jacques.....Seattle, Wash.

K
Kibachich, Basile.....Europe
Kiddle, B. Alina.....Spring Valley, N. Y.
Kipnis, Alexander.....Chicago, Ill.
Kibanky, Sergei.....Chicago, Ill.
Korb, May.....Great Diamond Island, Me.
Kratz, Theodore.....Hazelhurst, Wis.
Kriens, Christian.....Cherestown, N. Y.
Kuhnle, Laura DeWald.....Monmouth, Me.
Kuzko, Victor.....Chicago, Ill.

L
La Charme, Maude.....France
Lambert, Alexander.....Avon-by-the-Sea, N. J.
Land, Harold.....Ocean Grove, N. J.
Lamond, A.....Chicago, Ill.
Landowala, Wanda.....France
Lappas, Ulysses.....Paris
La Prade, Ernest.....Chautauque, N. Y.
Laubenthal, Rudolf.....Italy
Lazzari, Virgilio.....Ravina, Ill.
Lent, Sylvia.....Black Island, R. I.
Leonska, Augusta.....Europe
Leonard, Florence.....Ogunquit, Me.
Leopold, Ralph.....Cleveland, Ohio
Levenson, Boris.....Brighton Beach, N. Y.
Liebling, George.....Chicago, Ill.
Lichman, Jennie S.....Wilmington, N. C.
Littlefield, Laura.....Newcastle, Me.
Lyman, Howard.....Chautauque, N. Y.

M
Macmillan, Francis.....Paris, France
Margules, Adele.....Europe
Mario, Queena.....Europe
Martinelli, Giovanni.....Ravina, Ill.
Matzenauer, Margaret.....Europe
McCarthy, Kathryn.....Lake Placid, N. Y.
McKinney, Howard D.....Europe
Meisner, W. Otto.....Becket, Mass.
Meremblum, Peter.....Seattle, Wash.
Mero, Yolanda.....Europe
Meyer, Marjorie.....Lake George, N. Y.
Meyer, Pauline A.....Northampton, Mass.
Miller, Marie.....Europe
Mulligan, H. M.....Europe
Mittell, Philipp.....Provincetown, Mass.
Miura, Tamaki.....Europe
Moore, Henry T.....Northampton, Mass.
Moranzoni, Roberto.....Europe
Mott, Alice Garrigue.....Europe
Mount, Mary Miller.....Avalon, N. J.
Munchoff, Mary.....Glendale, Cal.
Munz, Mieczyslaw.....Krakow, Poland
Muzio.....Buenos Aires, S. A.

N
Nash, Frances.....Europe
Nearing, Homer.....Europe
Noble, T. Tertius.....Rockport, Mass.
Norfleet Trio.....Sulphur Springs, Ark.
Novas, Guimar.....Europe

O
Openshaw, John.....London, Eng.
Ornstein, Leo.....North Conway, N. H.

P
Papi, Gennaro.....Ravina, Ill.
Pattison, Lee.....Chicago, Ill.
Pelletier, Wilfred.....Ravina, Ill.
Perutz, Robert.....Europe
Peterson, May.....Europe
Pochon, Alfred.....Switzerland
Ponselle, Rosa.....Lake Placid, N. Y.
Porter, Hugh.....Chautauque, N. Y.
Potter, Marguerite.....New Berlin, N. Y.

R
Raisa, Rosa.....Highland Park, Ill.
Raymond, George Perkins.....Paris, France
Rebmann, Victor L. F.....Northampton, Mass.
Regneas, Joseph.....Raymond, Me.
Reynolds, Helen B.....Dublin, N. H.
Reddick, William.....Bay View, N. Y.
Reimers, Paul.....Paris, France
Rethberg, Elisabeth.....Europe
Riegger, Wallingford.....Southbridge, Mass.
Riesberg, F. W.....Norwich, N. Y.
Rimini, Giacomo.....Highland Park, Ill.
Risman, Julius.....Crawford, N. Y.
Roder, Carl M.....Tietford, Vt.
Rogers, Francis.....Shinnecock Hills
Roma, Lisa.....Paris, France
Roselle, Anne.....Europe
Rosenthal, Moritz.....Vienna, Austria
Rosing, Vladimir.....Seattle, Wash.
Rothier, Leon.....Ravina, Ill.
Rylmer, Cornelius.....Tannersville, N. Y.

S
Saenger, Oscar.....Chicago, Ill.
Saizedo, Carlos.....Europe
Samaroff, Olga.....Seal Harbor, Me.
Sametini, Leon.....Chicago, Ill.
Scalero, Rosario.....Bussan, Italy
Schaffer, E. A.....Europe
Schipa, Tito.....Highland Park, Ill.
Schmitzer, Germaine.....Lake of Garda, Italy
Schoen Rene, Mme.....Europe
Scott, John Prindle.....McDonough, N. Y.
Schwarz, Jacob.....Nortfolk, Va.
Seagle, Oscar.....Schroon Lake, N. Y.
Sembrich, Marcella.....Lake George, N. Y.
Servitzky, Fabien.....Warsaw, Poland
Shattuck, Arthur.....Europe
Shirley, Paul.....Dark Harbor, Me.
Short, William J.....Northampton, Mass.
Simonds, Bruce.....England
Smith, Ethelynde.....Alton Bay, N. H.
Spadoni, Giacomo.....Ravina, Ill.
Spencer, Ellen.....Wequetonsing, Mich.
Steiering, Theodore.....Europe
Springer, Herman.....Estes Park, Colo.
Spry, Walter.....Montevideo, Ala.
Spunt, Lisa.....Milan, Italy
Stoebel, Emmeran.....Pittsfield, Mass.
Stoessel, Albert.....Chautauque, N. Y.
Stonestret, Lloyd.....Lake Success, N. H.
Sundelius, Marie.....Ravina, Ill.
Svecenski, Louis.....Blue Hill, Me.
Swain, Edwin.....Chautauque, N. Y.
Swarthout, Gladys.....Italy

T
Tamme, Mr. and Mrs. Charles, Paris, France
Tas, Helen Teschner.....Europe
Telva, Marion.....St. Louis, Mo.
Tokayan, Armand.....Ravina, Ill.
Trevisan, Vittorio.....Ravina, Ill.
Truette, Everette E.....Greenville, Me.
Turner, H. Godfrey.....Whitefield, N. H.

V
Van Vliet, Cornelius.....Seattle, Wash.
Varady, Roszi.....Siasconet, Mass.
Visanska, Daniel.....Old Forge, N. Y.
Voedisch, Alma.....Europe
Von Klenner, Baroness, Pt. Chautauque, N. Y.

W
Warren, Olga and Frederic, Madison, N. H.
Washburn, Marion V.....Northampton, Mass.
Weber, Henry G.....Europe
Wedge, George.....N. Brookline, Mass.
Wells, Clarence.....Northampton, Mass.
Wells, Phradie.....Colorado
Werrenrath, Reinald.....Adirondacks
Westervelt, Louise St. John.....Chicago, Ill.
Whitehill, Clarence.....Scotland
Witherspoon, Herbert.....Chicago, Ill.
Witte, Arthur F. A.....Northampton, Mass.
Wolverton, Helen.....Wellsville, N. Y.

Z
Zan, Nikola.....Portland, Ore.

Leginska Returns

Ethel Leginska arrived June 30 on the S.S. Majestic for important summer appearances in America before returning to England again in September to play for the third consecutive season at Queen's Hall, London, as soloist with Sir Henry Wood's orchestra at the Promenade Concerts and fill other engagements in the British Isles and on the continent before returning to America again the first part of October to start her regular concert season of over sixty engagements to date here, including various appearances conducting and playing with orchestras from coast to coast.

On July 20, the artist leaves for the Pacific Coast, where for the first time in the history of music a woman will conduct an augmented symphony orchestra of one hundred musicians as associate with such distinguished conductors as Fritz Reiner, Sir Henry Wood, Rudolph Ganz, Leopold Stokowski, Pierre Monteux, Nikolai Sokoloff, and Emil Oberhoffer.

On June 23, Leginska conducted the London Symphony Orchestra at Queen's Hall, London, in a program that included the first performance in London of the Leginska Quatre Sujets Barbares (d'après Gauguin) and major works by Mozart, Weber (concerto C major, with the artist herself conducting from the piano as soloist), and Strauss.

Henrietta Speke-Seeley's Pupils Active

The last recital of the season by pupils of Henrietta Speke-Seeley was given at New Rochelle, June 10. Those participating in the program were Lillian Morlang Koehler, Jennie Jackson Hill and Alice Weinberg, sopranos; Elizabeth H. Wright, contralto; Betty Guion, pianist. A large audience received all the artists enthusiastically. Mrs. Speke-Seeley played the accompaniments and closed the program with a short talk on the Essentials of Good Singing. A social hour and refreshments followed the recital, when Mrs. Charles Mathewson, Mrs. D. Earl Fleming and Jennie Jackson Hill were the hostesses.

Recently four of Mrs. Speke-Seeley's pupils—Mrs. Koehler, Mrs. Wright, Miss Weinberg and Edna Kopp—appeared in a production of The Mikado at the Bronx Opera House, when the cast was coached by Mrs. Speke-Seeley.

Twice this spring, at the Tremont Baptist Church and at the Luther League of Epiphany, Gilbert and Sullivan's Trial by Jury was presented, with the St. Cecilia Choral

Club, Henrietta Speke-Seeley, director, and with two of her pupils, Lillian Koehler and Alice Weinberg, in the cast.

Mabel Reeve, soprano, has been the soloist in the M. E. Church at Riverhead, L. I., the past year, and has also had several engagements with clubs on the eastern part of the Island. Alice Weinberg has been singing at St. John the Evangelist's the past season.

Joseph Schwarz at Covent Garden

Joseph Schwarz, Russian baritone, made his debut in England, at Covent Garden, on July 6, in Rigoletto. In March this year he sang at the Paris Opera and in April he returned to the Staats Oper House in Vienna and sang Rigoletto after an absence of nine years. It proved a gala performance and he received an ovation.

Joseph Schwarz is well known in this country, having sung with the Chicago Opera and also in concert. He will return to the United States in December to sing in a series of concerts under the management of Charles L. Wagner.

Walter Spry in Alabama

Walter Spry, pianist and pedagogue, who is holding a summer master class at Alabama College, Montevallo (Ala.), was heard in a piano recital there on June 25. In his program Mr. Spry had listed the Beethoven sonata Quasi Una Fantasia, Mendelssohn's Two Songs Without Words, a Chopin group and a group by Moszkowski, Rubinstein, Strauss-Mills and the pianist's own Petit Carnival.

Whitehill Golfing

Clarence Whitehill, baritone of the Metropolitan Opera, who is now golfing in Scotland, is returning from Europe in time to open his season with a performance of Elijah on August 30 at Des Moines, Ia., his native state. The event will be one of the chief features of the State Fair.

Katharine Metcalf at Briarcliff Manor

Katharine Metcalf, mezzo-soprano, will be heard at Briarcliff Manor at a special Sunday evening concert on July 12.

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What are the wild radio waves saying?

A model musical home is one that has a player piano, a phonograph, and a radio.

The bobolink and the chipmunk were listening to the Stadium concert the other evening. Bobolink: "How'd you like the symphony?" Chipmunk: "I thought the finale a bit fast, didn't you?"

Evolution is painfully slow. After millions of years the process has failed to produce an orchestral conductor who rejoices when the soloist of his concert makes more of a hit than the gentleman with the baton.

Those who are counting on listening to Dr. Archer Leslie Hood's immense choral concert for the propagation of peace at the Yankee Stadium next Monday evening, July 20, will be interested to know that at the time of going to press this week, only six days before the proposed concert, Dr. Hood has not signed any lease for the Yankee Stadium.

Said H. T. P. in the Boston Transcript: "It is written that the Pan-Germans of Vienna resent either Mr. Furtwängler or Mr. Walter as conductor of the State Opera because both are of Jewish blood." Mr. Walter, who uses only his first two names professionally, and whose family name is Schlesinger, is indeed a Jew, and a most charming gentleman, as well as a fine conductor, but Furtwängler has no Jewish blood at all. His father was a famous professor of archaeology, of straight German line.

It looks as if we were in for a rush of European composers next winter. Respighi (Italian) and Honegger (Swiss-French) are already scheduled (not to mention those like Casella, Italian, who have been here before), and another newcomer promised is Bela Bartok (Hungarian), who will play a new concerto especially composed by himself for the occasion, with the New York Symphony Orchestra. Mr. Bartok was one time on the foreign staff of the MUSICAL COURIER.

Congratulations are in order this week. For one, to the Chicago Musical College and Carl D. Kinsey, its manager, on the astuteness which has led to securing so outstanding a figure in the musical world as Herbert Witherspoon for the new president. For another, if a trifle belated, to Howard Hanson, director of the Eastman School of Music, for honorable service both as composer and director here and

abroad. Dr. Hanson's degree was conferred by Northwestern University, his Alma Mater.

The State of Louisiana has got the words of an official State anthem and now some generous Louisianan is willing to pay the munificent sum of \$100 for music to it. Conditions of the competition are listed elsewhere in this issue. The Sesquicentennial International Exposition at Philadelphia wants some good music, too, and is offering no less than \$7,500 in prizes for compositions of various sorts, as related on another page.

Pleasant things just crowded into the life of Giuseppe Boghetti, voice teacher, the first week of this month. He had not got through being congratulated on the success of his pupil, Marion Anderson, the only vocalist chosen to sing with the Philharmonic Orchestra at the Stadium concerts, after auditions in which over 300 voices were heard, before he received a cable from Berlin saying that another pupil, Lisa Roma, had just been engaged for an appearance as guest at the Staatsoper, Berlin.

Once, so MUSICAL COURIER office tradition says, some unobservant editor, in the rush to going to press, allowed a picture of someone playing the violin left-handed to get by him and into the pages; but our shame in the recollection perceptibly lessens when we see Liberty with a baseball front cover in which a man is depicting sliding home in a great cloud of dust—from first base! Also when we see the most urban of all weeklies, the New Yorker, come out with a cover depicting Columbus Circle with some of the traffic going north on the west side. It doesn't!

Arthur J. Hubbard, veteran voice teacher of Boston, has opened his third summer season in Los Angeles. As the voice teacher of such successful artists as Charles and Arthur Hackett and Roland Hayes, Mr. Hubbard's fame preceded him to the Coast long ago and the conspicuous success that attended Roland Hayes' first Western tour last year has given added impetus to the flow of aspiring singers Hubbardwards. The enrollment for Mr. Hubbard's Los Angeles course will leave him little time for recreation. Meantime, in Italy, 6,000 miles from his father, Vincent Hubbard is coaching a number of Hubbard-trained singers who have already made an auspicious beginning in Italian opera houses.

GILMORE DID IT!

Mr. Hood—or Dr. Hood, as one should perhaps call him, though why is not quite evident, and what he is a doctor of we do not know—remarked one day: "Gilmore did it!"

Did what?

Got together choral bodies and orchestras of extraordinary size for festival performances in the interest of peace.

It is just what Hood is striving to accomplish, and nothing better illustrates the caliber of the man than his remark: "Gilmore did it!"

In other words, since Gilmore did it, why shouldn't I?

It is as if one were to say: Napoleon did it, why shouldn't I?

The very best reason why Hood shouldn't, though Gilmore did, is that Hood is Hood and Gilmore was Gilmore.

Gilmore was the Sousa of his day, and he combined the skill of a Sousa with the showmanship of a Barnum. Just why he should have wanted to get together monster organizations, what purpose they served and who profited by them is not quite clear, but the fact remains that he did and that he was a bandmaster of such eminence that he got the backing of everybody he approached, as Sousa would today.

Gilmore was chief bandmaster of military bands during the Civil War. He was stationed in New Orleans, and in that city in 1864 he organized his first great festival. It consisted of a concert by a monster band made up of the united army bands, during which, among other artistic effects, guns were fired by electricity on the climax beats! It must have been a noise to rival jazz!

Five years later, in 1869, Gilmore instituted in Boston the National Peace Jubilee with an orchestra of a thousand and a chorus of ten thousand. In '72 he gave his World's Peace Jubilee with 2,000 in his orchestra and 20,000 choristers.

That Hood can do it, or approach it, we do not believe. Even if he could get some millionaire to finance him, people would still ask: Who is Hood? They did not have to ask: Who is Gilmore? Nor would they have to ask: Who is Sousa? But Hood—

Well, who is Hood anyway?

AGING MUSIC

To the casual observer it seems that some music is immortal. Year after year it is played and played again, and is welcome always anew, not as a novelty offering new delights but as an old and tried friend.

It seems fair to assume that such music has a particular quality and merit, and no doubt it has. But one wonders what impression it would make if it were heard now for the first time. Suppose the works of Bach, Haydn, Mozart, Beethoven, Mendelssohn and other classic writers were to be composed today and put forth as the product of a living writer, what sort of reception would they have?

Is there something in music itself, quite irrespective of age or epoch, which commands respect and admiration? Or do we accept old friends because they are old friends and in spite of their funny, old-fashioned ways?

These questions are pertinent because of the difficulties American composers have in getting their works produced. We recall a symphonic work of an American composer, written twelve or fifteen years ago, and produced two or three years ago, ten or more years after it was written, its manner and idiom already quite *démodé*.

Had that piece been performed when it was written, and had it found its place in the standard repertory even for occasional performance, it is doubtful if we would have been conscious of this sense of age. The age of it was apparently brought to our attention by the fact that it was presented as a new work by a living writer, while it was obviously not in the style that any living writer would adopt today.

A work of the olden time is revived—many have been by Kreisler and others—and is accepted and adopted into the familiar repertory for what it is, a revival. Allowances are made for its style and we find it "charming" or "quaint" and accept it as such. We find even more delightful a modern imitation of the old manner, and smile and nod our heads in appreciation of the skill and humor that have gone into its creation. But it would have to be broad farce to be a successful imitation of a recent antique. Try, for instance, to imitate Mendelssohn and the result will be either certain failure or a conscious and successful joke!

All of which has a very direct bearing upon the problem of American composition. The biographical program of the average American composer of the past may be summed up in three words: "create and wait." And in most instances by the time he got a performance his work was so old as to belong properly to the *ouvrage-de-jeunesse* class, something of which he was not proud and which was unlikely to add greatly to his fame. This was true of Mr. Taylor's overture above alluded to, of which he himself wrote an amused and amusing criticism, and it was true of Cadman's early opera given last winter at Carnegie Hall. It is no reflection on either work. They are both good works. The mere fact that the composers are able to do better work now, and would probably put more orchestral punch into it *à la mode du jour*, does not make the earlier works not as good as they actually are.

No! What does make them appear not as good as they actually are is the fact that they were not performed when they were new. Our composers write in the spirit of the day. Their work is up-to-date when it is written and would take a lasting hold on our affections and grow old gracefully with us—if only we were permitted by the all-powerful and mighty conductors to become acquainted with it.

It may be true, indeed, that very little American work has had the curious quality and lasting power of immortality, but that is true of most of the composers of any age in any land. It is true even of much of the work of the great masters.

It behooves us then, if we would have an American school, to give our composers a hearing while their work is new. If then it is bad we will discover it. If it is good we will have added a new piece to our musical literature which would last according to its merit (at least, it would if only our conductors would abandon their present slogan of "Once only and never again"). So long as that obtains, our American school will be buried in the archives of orchestral societies, on the shelves of libraries and among the longings and discouragements of our composers.

VARIATIONS

By the Editor-in-Chief

We are in receipt of the examination papers of a certain Music Teachers' Association, and we herewith make application for a license, submitting, in accordance with the requirements, our answers to the printed questions of the examining board. We hope that the fact of our having selected the questions we desired to answer will not militate against our chances of receiving the coveted certificate and permission to ply the teaching trade. Questions and answers are subjoined:

Q. What do you understand by piano technic?

A. Technic is something for which pianists get the devil when they haven't enough of it, and for which they get the devil when they have too much of it. The lack of technic often may be concealed by playing slowly and with much feeling and using plenty of pedal.

Q. Name and define three principal varieties of piano touch.

A. Pin finger touch, mucilage touch, and pile driver touch.

Q. Describe the mechanism of the damper and una corde pedals.

A. They have two straight sticks and metal foot rests and look something like a large dollar sign. On our piano the una corde pedal usually squeaks.

Q. What is a sonata?

A. There must be a mistake in this question. Should it not read: "Why is a sonata?" Assuming the error to exist, we take the liberty of making the correction, on the next line.

Q. Why is a sonata?

A. Well, we don't know that, either.

Q. Name and define twenty musical terms occurring in piano music.

A. "I played this perfectly at home," "I can't remember the beginning, but some of it sounds something like this," "I wish they wouldn't put in so many sharps," "Did I skip a page? I didn't notice it," "Yes, mother, I practised just one hour." We know fifteen more of these and will furnish them if it is absolutely necessary.

Q. Who invented the pianoforte?

A. Heaven only knows.

Q. Name the two outside pedals on the pianoforte.

A. The right and the left.

Q. What is an invention?

A. When a pupil writes, "I cannot resume my lessons this fall because"—and then states the reason.

Q. Who wrote the Well Tempered Clavichord? What is Bach famous for?

A. His panatelas.

Q. What course should you pursue with a pupil who has long tapering fingers, the first joints naturally curving outward? and with one who has short, stubby fingers and compact wrists?

A. Put the fingers through a clothes wringer.

Q. What course would you pursue with a pupil who is overtemperamental and who does not use any judgment?

A. Speak to her mother privately.

Q. Name five eminent pianists living and mention their distinguishing characteristics.

A. Josef Lhevinne—spells his name with an H. Leopold Godowsky—wears a fur coat. Alberto Jonas—plays tennis in an armory. Olga Samaroff—always rises after finishing the last measure of a concerto in public. Ourselves—we do not eat rice in any form.

Q. What do you think is the best method of breathing, and why?

A. Through the nose or mouth, because it is not advisable to use the ears or eyes for that purpose.

Q. What would you do with the voice of a beginner?

A. Treat it with cyanide of potassium.

Q. Define the following terms: Chorale, canon, pedal point, passacaglia, three inch pressure, mixture 3 rank, free reed, composition, modulation, transposition.

A. We know nothing of automobiles.

Q. Outline a course of study covering the first year of vocal training.

A. Take eight lessons, sing constantly for your friends, insist on a hearing by Gatti-Casazza and if he does not engage you, say that you are as good as if not better than certain artists now at the Metropolitan and accuse Gatti-Casazza of being prejudiced against real talent and against Americans.

Q. When would you suggest a study of oratorio and opera?

A. About half past two.

Q. Name ten famous song composers.

A. Irving Berlin, Charles K. Harris, Kerry Mills, Lou Hirsch, Gus Edwards—but why go on?

Q. What would you teach a beginner during the first lesson?

A. To use the door mat on rainy days, refrain from eating garlic just before the lesson, and always pay in advance.

Q. What do you consider the most helpful and indispensable studies written?

A. "One Hundred Ways to Use a Punching Bag" and "How to Play Draw Poker."

Q. How would you correct the heavy, scratching tone sometimes encountered in developing *marcele staccato*?

A. Strike the offender a heavy blow in the face, or pinch him or her severely in the fleshy part of the arm.

Q. Name the external parts of the violin.

A. The outside, and er-er-we forget the rest.

Q. What is the difference between an oratorio and an opera?

A. About five dollars.

Q. How can you overcome throaty singing?

A. Keep quiet.

Q. In what respects did Wagner's idea of opera differ from that of his contemporaries?

A. He desired to make more money than they did; he hated to pay bills; he invented the light motif and the darkened auditorium.

Q. What influence outside of music greatly aided the growth of the romantic movement?

A. Kissing, moonlight, jazz, cocktails, motoring, dancing, and the disappearance of the corset.

Q. What was the difference between French and Italian opera of the eighteenth century?

A. We don't know. Those singers always are fighting about something or other.

Q. Compare the organ music of France, Germany, and England.

A. We do not intend to start another war.

Why is it that daily newspaper writers always like to play the calcium light upon persons who happen to die while listening to music or while playing the piano? Recently in the Bronx, a woman fell dead just after performing the *Miserere* from *Trovatore*. Immediately the scribblers report the occurrence in hysterical, dime novel style, hinting that the nature of the music played had something to do with the death of the unfortunate woman. There is no reason why human beings, all of whom are destined to die, should not die at the piano as well as anywhere else. Death is no respecter of persons, as the popular saying goes, nor does he respect time or places. If the late Bronx pianist had chanced to be rolling pie dough, or making beds or dusting the pantry at the moment the fatal attack came, she would have died just as inevitably as she did at the piano. But that would not have made a good daily newspaper story. The publishers and editors of the dailies are not to blame for this condition. Usually they know as little about the dignified side of music as the penny-a-liners who never lose a chance to degrade and render it ridiculous. Relief can come only if the dailies refer to their music critics all musical reports, cablegrams and news items, and in that way have the wheat sifted from the chaff. For instance, if the New York ——— had submitted to its critic the article printed in one of its recent issues, and reproduced herewith, the paper's critic doubtless would have told that journal to throw the writer of the article into the bear cage at Central Park and then dare the beasts to do their worst:

A musical prodigy has been discovered in the person of ———, seven years old. After taking piano lessons but nine months she can play difficult classical selections. Her touch and interpretation are said by musicians to be remarkable.

After studying but seven months the little girl had mastered such difficult selections as Chopin's Second Nocturne and a Liszt's Hungarian Rhapsody, after playing them but once. The parents invited prominent musicians to hear the child's playing, and upon being informed that their daughter was a musical genius they determined to cultivate her talent. The child, who has performed but once in public, will appear at a concert to be given at an early date in the Astor Hotel. At the concert at the Astor Hotel the girl will perform Beethoven's "Für Elise." She takes her compliments quietly and is not excited at the prospect of playing in one of the biggest hotels in New York.

If a singer has an engagement to appear at Teheran, could that be called a Persian date? At any rate, it is the fruit of art.

We know French. The word "soupeçon" means the music made by a man eating his soup audibly.

A postcard arrives from Simpson's In the Strand, London, and it reads: "This is the joint that made

joints famous." The jeering signers are Lionel Powell, Emily Schang, Ernest Urchs, Renée Bros-sell, F. Schang.

If the child really is father to the man, why not make pop spend an afternoon hour practising scales and see how he likes it?

Open air music does not appeal to every one in the same way. Here's what the gentleman on the Aurora, Mo., Advertiser thinks:

Getting up at five o'clock in the morning and listening to the sweet songs of the birds adds nothing. Take it from me, their songs strained through the fly screen, past the fluttering lace curtains to you lying in your downy, drowsy bed is the way to take the first songs of the birds in the morning.

Dean Inge, after his visit to New York, told his London listeners: "The music those Americans dance to is the most awful I ever heard in my life and I felt like putting my hands to my ears." That music is not meant for the ears, Dean, but for the feet.

Twenty-five years ago, in 1900, says the New York Telegram, Maurice Grau announced that for the following season the novelty at the Metropolitan would be "grand opera in English." It still is a novelty there.

With how little experience men go into the musical managing business is illustrated by a letter which Charles L. Wagner, the impresario, received recently from James Dealy, Artists' Personal Manager, of 110 West Forty-seventh street. The missive is as follows:

New York, June 23, 1925.

My dear Mr. Wagner:

If you will come in to see me some day between 12:00 and 1:00 o'clock I will be glad to hear you play and see what I can do for you.

JD:RG

Very truly yours,

JAMES DEALY.

Mr. Wagner admits that he has played Chicago, San Francisco, St. Louis, Cincinnati, Philadelphia, Minneapolis, and other points N. E. S. and W., but doesn't know whether that makes him a managerial virtuoso or not.

They had a fiddlers' convention in West Virginia last week. In his preliminary notice the day before the opening of the great event, a correspondent reports cruelly: "It is estimated that there are three thousand musical instruments in town tonight carried by as many players. Among them are included several musicians."

Patriotic American composers should feel proud. Mae Murray, our movie star, has just been offered a \$350,000 contract by a German film company.

King George has bestowed knighthood on Paderewski. Poland made him Premier. Several cities presented him with honorary citizenship. Cambridge and other universities conferred a degree upon him. But the best gift of all was Nature's, when it blessed him with tonal talent. It is as a pianist that Paderewski achieved his real fame, is best liked, and will remain known longest.

King George, by the way, never goes to a concert, but rarely misses an important horse race. It might surprise him to know that a nag named Musician won the second race at Latonia, Ky., on July 4.

It was Carlos Salzedo who said that American coffee and American orchestration are about the same.

An Evening Post reviewer declares that Saintsbury's essays "reveal the soul of a critic." It will be news to many persons that a critic has a soul.

There is a discussion current, regarding the most beautiful line in English. D. F. McSweeney's suggestion is: "House entirely sold out."

The seven ages of the average musician—Shakespeare permitting—are:

First age—Normal.

Second age—Picks out tunes on the piano.

Third age—Is dedicated by inhuman parents to the study of music.

Fourth age—Tries to get a musical education.

Fifth age—Thinks he's got it.

Sixth age—Really has it.

Seventh age—And now look at him.

In estimating that \$800,000,000 is spent annually in America for music, did the statistician include or exclude the coins thrown at street musicians to induce them to go away? LEONARD LIEBLING.

MUNICIPAL MUSIC SCHOOL COMING

The attached is a copy of the resolution adopted by the Commissioners of the Sinking Fund on June 25, 1925, and is one of the final steps toward assuring New York of its much discussed Music and Industrial Art School:

Resolved, That the Commissioners of the Sinking Fund hereby assign to the Board of Education the remainder of the unimproved area known as the Jerome Park Reservoir Tract, not heretofore assigned to the Board of Education, bounded by Jerome avenue, Strong avenue, Goulden avenue and West 205th and 206th streets, Borough of The Bronx, for the proposed Music and Industrial Art High School and for such other buildings as may be decided upon, with the understanding that no steps towards the improvement thereof for the purpose for which the property is hereby assigned shall be taken without approval by the Board of Estimate and Apportionment and the Commissioners of the Sinking Fund.

Resolved, That the Board of Education consider the advisability of setting aside for the purpose mentioned in the foregoing resolution a portion of the area heretofore assigned by the Commissioners of the Sinking Fund for the proposed DeWitt Clinton High School, in order that the northerly line of the plot proposed for the Music and Industrial Art High School may be continuous from Jerome to Goulden avenue.

Resolved, That the Board of Transportation be, and it is hereby requested, in the preparation of contracts for the construction of the subway route along the Grand boulevard and Concourse, to make provision for the use of the fill in grading the area to be assigned for the Music and Industrial Art High School.

Resolved, That his Honor, the Mayor, be respectfully asked to take up with the Corporation Counsel the matter of the preparation of such legislation as may be necessary for the formation of a separate Board of Trustees to control the affairs of the Music and Industrial Art Schools, in which shall be included members of the Board of Education, a member of the Board of Estimate and Apportionment, a member of the Commissioners of the Sinking Fund, representatives of Art and Music, and such others as may be deemed necessary.

WITHERSPOON MOVES

Of extraordinary interest is the story that appears in another column this week announcing the election of Herbert Witherspoon as president of the Chicago Musical College. That announcement, as well as the statement of Mr. Witherspoon, shows conclusively the place Chicago now occupies as a musical center in the world. Chicago has made big strides in the world of music in the last decade, and the Chicago Musical College under the management of Carl D. Kinsey has been in a large measure responsible for the exalted position the Windy City occupies in the artistic world. It was Carl D. Kinsey who brought to Chicago Prof. Auer, Oscar Saenger, William S. Brady, Herbert Witherspoon, Percy Grainger, the late Xaver Scharwenka, Rudolf Ganz, Clarence Eddy, Richard Hageman, Sergei Klubansky, and many other world renowned musicians. It is the same Carl D. Kinsey and his associates who have just elected Herbert Witherspoon president of the Chicago Musical College. No doubt the Chicago Musical College, whose fame and achievement have been known in the musical world for the past half a century, will now eclipse even its own previous records, both as to enrolment and talent. There is scarcely a town in America that has not been represented in the roster of the students' homes. Its alumni gather from Maine to California and students have been drawn to the school from England, Sweden, Germany, Spain, China, Japan, Canada, Mexico and other lands. The brilliance of the faculty, already one of exceptional distinction in past years, will in the future continue to provide students with opportunities to obtain the best teaching and the most helpful artistic surroundings. Many feel that the coming of Witherspoon to Chicago opens a new era in the musical life of the City by the Lake.

R. D.

NO SUBSTITUTION

The other night, at the Hotel Majestic, we listened to the debut of a new organization called the Cosmopolitan Orchestra. Vernon Bestor, conductor, got together a collection of fifteen first class men from symphony orchestras. Mr. Bestor's idea—or perhaps it was that of Captain Hart, who has charge of the music of the Majestic—was to prove that popular music, both jazz and non-jazz, can be done just as well without the aid of saxophones, derby hats, fly swatters and the various other hardware of jazz. It was an enjoyable evening. The playing of the orchestra was first class in every respect and in the non-jazz numbers thoroughly effective; but all Mr. Bestor did was to prove what Whiteman convinced us of long ago—that a jazz orchestra is a marvelously efficient and effective instrument for the performing of jazz, and that no substitution can be offered.

WHAT PARIS SEES

In Paris, at the Theatre Trianon Lyrique they are seeing the Sette Canzoni of Malipiero and the Histoire d'un Soldat of Stravinsky as they

should be seen and heard—with the stage action. Malipiero's work is still possible without the accompanying stage action, but Stravinsky's piece is arrant nonsense without it, notwithstanding his statement to us, when he was visiting here last winter, that he preferred to have all his works that call for stage aid given merely as absolute music, since the action distracted the attention from the music. Rubbish, say we! Also on the same bill was Lord Berner's opera, *Le Carrosse du Saint-Sacrement*. The season at the Trianon Lyrique, by the way, is under the direction of Mme. Beriza. She will be remembered as a singer in the old Boston Opera Company and the first wife of Muratore, tenor. Mme. Beriza's second husband is a rich merchant, and with a real love for the stage, she sponsors and prepares these short seasons of the best modern works. Paris also recently had a look at Manuel de Falla's ballet, *El Amor Brujo*, which made such a success that it has been taken for the Opéra-Comique next season and will be played with the same composer's *El Retablo de Maese Pedro*.

ERIK SATIE

With the death of Erik Satie in Paris, ten days ago, a most peculiar figure passed out of the musical world. Satie, born at Honfleur, Eure, May 17, 1866, was practically unknown until very recent years except to a very small coterie of admirers. As a youth he studied organ with Guilmant, then went to the Paris Conservatoire. Leaving the Conservatoire about 1882-83, he played for seven or eight years in



ERIK SATIE.

Montmartre cabarets. In 1892 he took up with the mystic cult of Josephin Peladan, called the Salon de la Rose-Croix, and for some time wrote incidental music to mystic plays by Peladan and other cultists. Convinced by this that his technical equipment was inadequate, he did serious work at the Schola Cantorum. Then nothing was heard from him for many years. It was Maurice Ravel who, by playing some of his eccentric pieces for piano in public in 1911, brought him to public attention, though these works had been written many years before. *Ogives* (1886), three sarabandes (1887), three Gymnopédies (1889) are spoken of by one biographer as "remarkable as exhibiting the fully developed impressionistic style of Debussy at a time when the latter was just beginning to 'find himself.'" Debussy came back from his years in Rome in 1889 and the two men became fast friends. Doubtless Satie's influence had a good deal to do with fixing Debussy in the paths which he finally followed, although Satie himself went on to indulge in musical extravagances far beyond the Debussy innovations. He wrote numerous piano pieces which are more notable for their titles than for themselves—for instance, *Pieces in the Shape of a Pear*, *Frozen Pieces*, *Disagreeable Perceptions*. Satie was a sort of godfather to the young Group de Six which occupied so much attention when it was first founded and which has so futilely fizzled out since, with the notable exception of Honegger.

We are still much too close to Satie to know what the ultimate verdict on him will be, but from this close range he seems more like the clown, the *farceur*, the man who knew his own lack of any great creative talent and hence wrote deliberate extravaganzas with his tongue in his cheek, than like one who will be remembered as a developer in the history of music. If, as seems likely, he really did have something to do with shaping Debussy's course, that alone

will entitle him to a medal of honor in the musical list. In his own country he was looked upon by some of the younger people as the real father of the bizarre intellectual experiments in music with which they have tried to make up for a lack of native talent. The older critics were not so lenient. A few months ago a leading French musicographer came out with an article that was severe, even cruel.

Whatever the final judgment, he was in life a peculiar, fantastic sort of figure, a shadow flitting dimly about in the background of a great art.

CORKING

The papers, not having much to do in summer, have played up the story that visiting tenor De Muro not only sings, but is also the owner of a cork factory in Italy, though as yet no one has been unkind enough to remark that, as a tenor, he is a grand cork manufacturer. It seems, however, as if it is up to De Muro to uncork some of the profits of that factory and help out his friend and manager, Alfredo Salmaggi, conductor, composer, voice teacher, editor and impresario. On June 15 there was a Grande Symposia d'Arte—in other words, an Italian dinner—over in Brooklyn, promulgated by Salmaggi in honor of De Muro, and now Salmaggi is held in \$1,500 bail for the Grand Jury on a charge of grand larceny preferred by the hotel proprietor who alleges that the multifarious operatic gentleman owed him \$650 for the dinner, paid him \$210 in cash and gave him a bad check for the balance, which he has since failed to make good. The arrest sadly cramped the program of Maestro Salmaggi, who had been planning to sail the day following for Italy in search of some more cork factories—tenors, we should say. And what of the cork factory owner himself? It was announced that he was to sail for home a day or two after the home run performance of Aida at the Yankee Stadium on June 27, but we learn that he is still here, and is going to stay until August so as to be able to show Philadelphia how good he is.

A NOTE OF WARNING

Dr. Leopold Schmidt, one of the foremost German music critics, for many years on the staff of the Berlin Tageblatt, in reviewing the recent concert of Felix Weingartner with the Berlin Philharmonic Orchestra, sounded a note of warning that deserves to be emphasized. It is true that many conductors nowadays interpret music in terms of themselves, instead of in the terms of the composer.

Felix Weingartner has returned just in time, and has—in the last of his concerts with the Philharmonic Orchestra—given a shining example of his art of conducting. Just in time—for one was about to become shaky in one's conviction, since even the best men bow down to a fantastic subjectivism, and license celebrates its wildest orgies. But no, truth happily survives, even though corybantism is at its noisiest. To change the form, tempo and character of a piece of music arbitrarily is a falsification, not a subjective interpretation. Real subjectivism consists of absorbing a work so completely that the author's feelings and those of the interpreter coincide. In this sense Weingartner's manner must be called ideal, as ideal as his bâton technique, which, giving a mere nod, a cue, here and there, regulates and controls all, without demonstrating, without annoying the public, and without treating the orchestra like a slavish crowd, of slow comprehension. Weingartner proves that things not merely go, but go better, without the inward and outward capers, and that no stronger effect can be made than by giving what is in the score and what the composer intended. The witty eighth symphony, so illumined by humor, was just what it should be, not more and not less. The first movement of the Eroica delineated heroic grandeur, without sacrificing its (often violated) allegro character, the second was a moving expression of mourning, etc. It would be splendid to think that the jubilant applause which followed was a conscious or unconscious protest against the now usual arrogant manner of handling works of art, and the joyful recognition of the value of a pure and pious rendition.

EASTMAN COMPOSER CONCERTS

In another column of this issue there appears an announcement by Howard Hanson, director of the Eastman School of Music, asking young American composers to submit unpublished and unperformed works with a view to trial at the special concerts of the Rochester Philharmonic Orchestra devoted to that purpose. The opening concert, May 1, this year, was a distinct success in bringing out one or two compositions of real value. Next season there will be two concerts, the first on November 27.

At the first concert seven works were performed from manuscript. It was rather a large order for any critic, however experienced, to listen to so many new works and give a considerate judgment on them. The ear and mind unconsciously tire from the strain long before the end of the program. Adopting a suggestion of the MUSICAL COURIER critic, Mr. Hanson in his concerts next season will give but four works. These will occupy about an hour. There will then be an intermission, after which the same four works will be immediately repeated. This will insure a much better opportunity of valuing them correctly.

TUNING-IN WITH EUROPE

Why is it that Spain, of all the countries of Europe, has about it a flavor of exotic romance comparable only to the Orient? It is the most western of all (except little Portugal) and more accessible than most of them. Going there for the first time quite recently I confess I, too, was properly thrilled.

I took the famous Sud-Express from Paris, which has the distinction of being the most expensive in Europe (which means a lot), and having the best service (which means not much). As soon as lunch was served it was clear we were going to Spain. We had Spanish omelette as an entree. It struck me suddenly why it is called a Spanish omelette: it is yellow and red! When I was a very small boy I remember being beaten up by a gang of young American patriots for wearing those colors on my cap. In 1898. Never forgot that. And I didn't even know anything about Spanish omelettes in those days! Now I know that it wears the national colors. (P. S. Looking at the menu I see it says "Omelette portugaise." Some of one's best speculations are spoiled that way.)

* * *

France is a truly smiling land. Green in myriad shades; trees ablaze with pink this time of year. A dream of loveliness to look out on. Millions of poplars. Miles of yellow gorse. Grey Mediaeval towns snuggling on the side of hills: Orléans, Tours, Poitiers, Angoulême. Fourteenth-century chateaux above the river banks.

* * *

The south begins at Bordeaux. The names of towns are the names of wines you have drunk (happy days!). Vineyards. Then across the "Landes"—pine-covered lowlands, and still the yellow gorse. But almond trees, too. Ablaze!

You sleep your way into Spain and awake in a bleak mountain country—miles of barren clay. Snowy mountain ridges visible almost to the gates of Madrid, which is cold, they tell me, nine months of the year. Another illusion shattered. In my childhood I thought the South Pole must be hot. But the Escorial in the distance, a very majestic

sight, suggests heat. It is built in the form of the grill on which St. Lawrence was burned. . . .

* * *

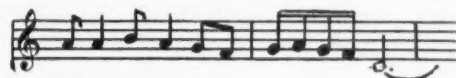
Madrid is a modern city with a decidedly unfinished look. Almost South-American, as one imagines South America. Not very beautiful, except in one or two spots. One takes refuge in the Prado Museum. Pictures! Dozens of Velasquez, of Titians, Tintoretto, El Greco. Marvellous Flemish and Spanish primitives: van der Weyden, Bereguete (never heard of him before, but wonderful)—miles of masterpieces—a prodigality of genius that makes one feel a glutton for looking at it all at once. All this preciousness right on the surface, when one ought to dig for it!

* * *

Little sign of music this time of year. Opera finished, orchestras too. A few recitals, still. Heard Gieseking play in the opera house, the Teatro Real. An Infanta present, don't know which. A full house but a cold audience. Madrid temperature (nine months a year). Wonderful playing just the same, on a tin-pan of a Blüthner, across a twenty-foot chasm—the empty orchestra pit. And at six-thirty in the afternoon. ("Evening" begins about ten.)

* * *

One pleasant phenomenon: the music you hear in the street is Spanish, unmistakably Spanish, almost too much so to be real. In Toledo (wonderful place) I heard girls at open windows sing things actually like the Seguedilla in Carmen. A boy in a doorway shrilled this phrase in never-ending repetitions, with alterations of the rhythm to fit the changing words:



Jazz? There was an attempt at it on the terrace of the Ritz Hotel in Madrid. A catastrophe, unrecognizable. And so near to Africa! C. S.

Lucy D. Bogue Bound for Boulder

Lucy D. Bogue, of the Bogue-Laherge Concert Management, left New York recently for Boulder, Colo., where she will manage E. Robert Schmitz' master classes for a period of five weeks. Miss Bogue will break the trip with a stop in Indiana for a week in order to answer the mail coming

Coates as Guest in Philadelphia

(Special Cable to the Musical Courier)

Paris.—One hears here that Albert Coates will, after all, conduct in the U. S. A. next season, having been invited to lead the Philadelphia Orchestra in January, when Conductor Stokowski takes his annual mid-winter vacation. Q.

in avalanches from the many applicants who are signing up for the class. The enrollment promises to be heavier than for any season in the past.

The Fiqués Broadcast

Katherine Noack Fiqué broadcasted from the Hotel Majestic on June 25, singing an aria from Madame Butterfly, Puccini; Maria (a Spanish song), by Guetary, as well as a group of interesting songs. Carl Fiqué, who appeared on the same program, played some of his own compositions, including Album Leaf and Dance Caprice.

On June 24, Carl Fiqué's comic opera, Orienta (recently produced at the Waldorf-Astoria Hotel), was broadcasted in its entirety from the Hotel McAlpin station, Katherine Noack Fiqué singing the title role, with the composer at the piano.

Beryl Rubinstein Returns

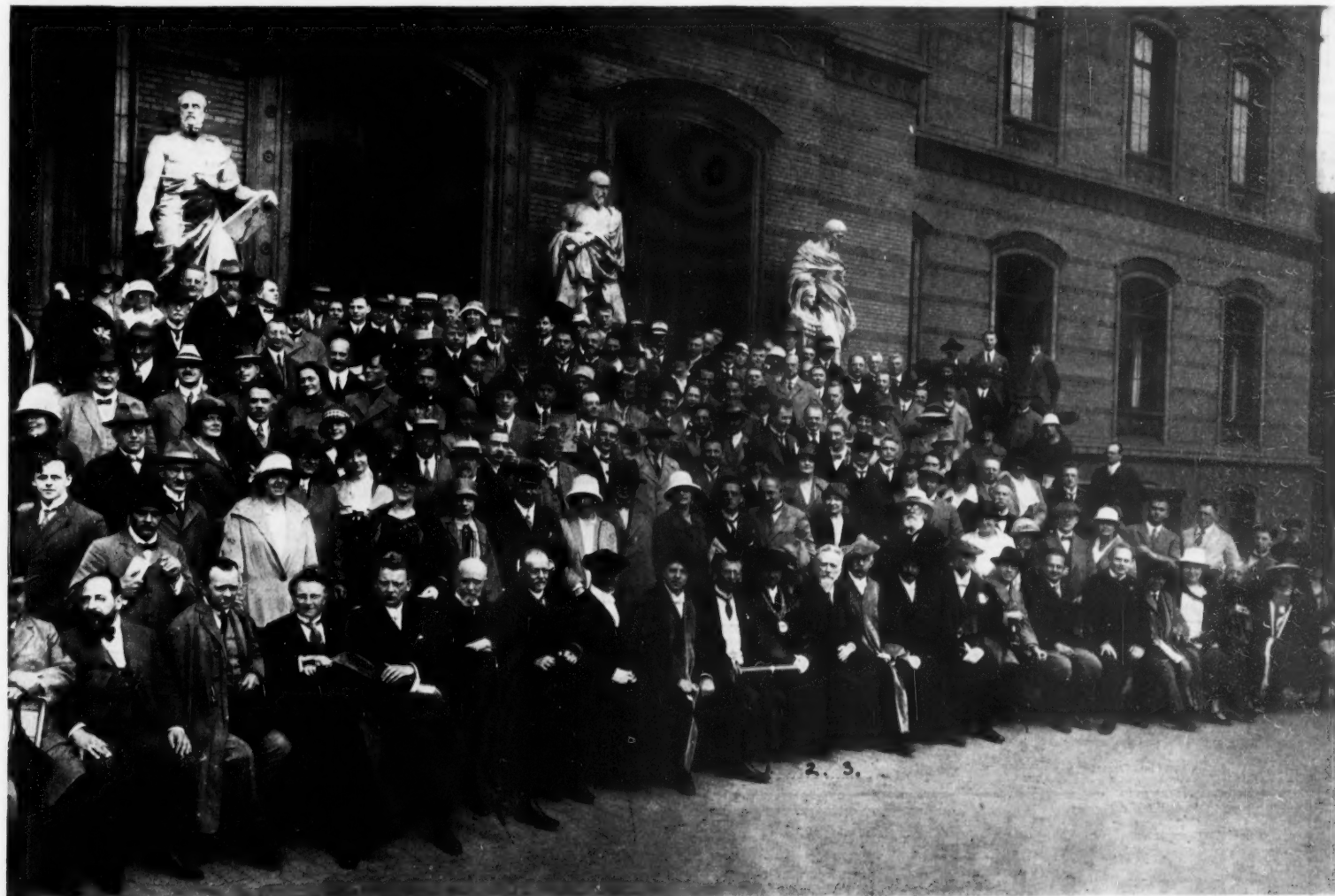
Beryl Rubinstein, the pianist, arrived recently on the New Amsterdam, full of enthusiasm about his flying trip to London, where within the space of four days he appeared as soloist with the London Symphony and gave his own recital in Queens Hall. Mr. Rubinstein left immediately for Cleveland, where he will hold his summer classes at the Cleveland Institute of Music and will give a few recitals in Ohio towns. His activities next season will begin with a New York recital on October 14.

Pianist Becomes Lawyer

Sydney Lobsenz, pianist, who has pursued his musical studies under Joseffy, Godowsky, Stojowski and Gallico, studied law at night for three years while secretary and treasurer of the Parado Homes Construction Corporation and recently received his law degree from the New Jersey Law School at Newark. Mr. Lobsenz also has a B. A. degree from Columbia University.

Philharmonic-Central Concert Courses

The Philharmonic-Central Concert Company of Detroit, of which James E. Devoe is general manager, is operating courses in Detroit, Kalamazoo, Flint, Lansing and Grand Rapids. Detroit already shows a subscription list of more than 3,300. The course in that city for 1925-26 includes: Gabrilowitsch and Bauer in a joint recital, McCormack, Galli-Curci, Onegin and Elman.



MEMBERS OF THE ALLGEMEINER DEUTSCHER MUSIKVEREIN IN FRONT OF THE MAIN BUILDING, KIEL UNIVERSITY.

This photograph was taken at the recent annual meeting of the society, just after the promotion of Siegmund von Hausegger to be a Doctor of Philosophy, honoris causa. (1) Professor Hausegger (with white vest), (2) Professor Diels, rector of Kiel University, (3) Dr. Friedrich Rösch, president of the Deutscher Musikverein.

ARTIST PSYCHOLOGY

II. INSPIRATION

By Frank Patterson

Having achieved technic and learned the usual repertory the artist feels that he is prepared to step out on the public platform and make a name for himself. A good many artists have not been told, and have not themselves discovered, that there are other elements besides technic essential to a successful public career. Often—far too often in fact—the physical training is carefully accomplished and all the rest of art left to itself. It used to be a dictum that a teacher could teach words but could not teach what to do with the words after they were learned. That limitation has now vanished and there are college courses in all sorts of writing, drama, poetry, fiction and advertising. Teachers of music not infrequently either do not teach interpretation at all, or teach it by imitation, so that the pupil instead of getting individuality, loses whatever modicum of it he may have originally possessed.

Inspiration is a word which may be used to include the motive power that lies back of all individual utterance. It is a good enough word, although, like all words used in application to musical art, inexact. However, we know what it means, and if we are careful not to let its sentimental significance lead us astray, its general use can do no harm. Sometimes, however, when there is question of a poet,

musician or composer being inspired a vision is created of long hair, mad clothes and affectation.

Inspiration is just a plain, plebeian, everyday element of artist psychology which aids the performer to interest, attract or move his audiences. There are many who have it naturally and are quite unconscious of it. They need no telling. There are others who will never have it. They are fortunate if they discover their deficiency and abandon the interpretative side of art. There are still others in whom inspiration has to be awakened—and for them this article is written.

As a usual thing the difficulty arises from the mere fact that some students have not the very smallest or faintest idea that the expression of a personal feeling in what they play or sing is necessary. They take the expression marks that are found on the music seriously, carry out the orders thus conveyed, and imagine that their task is completed. This attitude is like that of the school boy whose only responsibility is to the teacher. If he can "get by" with half learned lessons he rejoices, quite unconscious of the fact that he, not the teacher, is the loser.

Many music students, even those who hope to be professionals, have the same attitude. Their one thought is to please the teacher—and there is nothing more discouraging to the teacher. It is a sort of dragging out of the irresponsibility of childhood far beyond the years of childhood that is deadly.

Suppose, now, that one of these students were to sing or play for a manager, for the public, or for any individual or organization that is competent to give them employment? That is evidently what it amounts to, however one may put it. What happens? Unless responsibility awakens in time, the student will sing or play with the same empty, impersonal perfection that was displayed in the studio to please the teacher, to avoid harsh comments from the teacher, to "get by" without being chided, to maintain that fatuous and optimistic placidity that is so delightful and so childlike.

Said one student to another, speaking of a girl who had just made her exit:

"I wouldn't want to be in that girl's shoes!"

"Why not? I thought she did fine."

"Fine? She'll never amount to anything!"

"Why, Professor always seems pleased. He hardly ever corrects her at all."

"She's so perfect, why should he?"

"Well, if she's perfect, ?"

"That's just it!"

And that same piece of studio perfection went not long afterwards to sing for a publisher who was proposing to engage an artist to put his new publications on the market, to introduce them by singing them in public. His comment after hearing one song was sufficiently significant, more significant than polite. "Say," he said, "do you suppose anybody would buy that song if they heard you sing it like that?"

"Why, I . . .," stammered the singer. She was not accustomed to hear that kind of remark.

"You won't do!" said the publisher in definite dismissal.

"Why, Professor said . . ."

"Professor! Professor! What do we care about professors. The people you would sing for are not professors. They don't know whether a thing is right or wrong. They don't want a marble statue to sing for them. Make all the mistakes you like, only put some red blood into it. Pep, that's what you need, Pep!"

And the girl went wailing back to her teacher to know what was wrong with her.

Could such a case be "cured"? Well, a good many teachers will say it could not, and there are, of course,

cases where there is so little temperament that they are quite hopeless.

But there are many more cases of apparent failure which could be aided by a few hints given in time, that is to say, in late youth, in the last part of the formative period. And one of the first things such students should strive to perceive is the actual, material difference between the kind of art that pleases and the kind of art that does not please.

The difference is not some mysterious, invisible thing but actual, material, mechanical. Leaving out qualities of tone, music consists of notes taken at a certain speed with certain gradations of loudness and softness. Tone color is something one cannot always control. One cannot sing as beautifully with an old, worn out voice, or a voice of naturally poor quality, as with a voice of exquisite youth and beauty. One cannot play as beautifully on a cheap piano or violin as on an instrument of the finest make and quality. But it does not do to exaggerate these hindrances. Great art overcomes them in an amazing way.

And what is this great art? What can it be but gradations of loudness and softness? gradations of speed and accent, and, in singing, articulation?

This, then, the student must strive to realize fully and with all of its manifold implications and consequences. He will then begin to wonder what notes are to be loud and what notes soft, what notes are to be accented, where legato and staccato are to be used, and what variations are to be made in the speed.

The beginning of learning is questioning. The beginning of wisdom is wonder. If a student is filled with this spirit of inquiry he will soon find himself realizing differences between his performance and the performance of the great masters. And one of the things he will discover first is the amazing intricacy of the great interpretation. The details of expression are so numerous that it would be impossible to note them down on paper with our present limited notation.

It is this intricacy that is the mechanical result of inspiration. The student, once having come to realize this, may develop inspiration by working out his own interpretations. They cannot be taught, for they are far too intricate for the telling, but they can be developed in self until they become habitual. And how does one begin? By making each phrase and intricate maze of accents, crescendos, decrescendos, ritards and accelerandos.

At first there will no doubt be exaggeration—one does not expect to be perfect at the start—but gradually whatever musical taste the student has will prevail and an interesting interpretation will evolve. Incidentally the "listening" faculty will be awakened and the student will begin to take pleasure in his own performance apart from the pleasure he finds in the gymnastic feats of his own technical facility, which is fatal to the emotional listening sense.

Gradually, too, what is known as inspiration will be developed to whatever extent is possible to the musical and emotional endowment of the individual. But one should never allow the emotions to overcome the critical faculty since one can never depend upon the emotions being similarly aroused, or to an equal degree, on the public platform.

In other words, one must always stand outside of oneself as a spectator with the critical faculty fully awakened. Then if the awakened emotions give an especially fine moment it will be possible to remember how it was done and to repeat it at will.

The public always imagines that the artist or actor, and especially the latter, because his emotions are so much more visible, is "carried away" at the moment of performance. But, the greater the artist or actor, the less he is "carried away," the less he loses himself in what he is doing. The emotional artist is always unequal, sometimes very fine, sometimes quite the contrary. There are two reasons for this. The first is that he does not know his interpretation well enough to repeat himself. The second is that he is quite sure to be subject to emotional fatigue. When his emotions are active he may be magnificent, but there will be many times when the emotions are inactive and the inspiration of the moment fails to materialize.

To sum up the above: First, become fully aware of the material results of emotion; second, experiment with dynamic and speed nuances; third, learn to listen critically to your own performance; fourth, learn to memorize your own interpretation so as to repeat it at will. The result will be that when you play or sing you will play or sing your best. You will give all that you have to give. Your interpretation will be your own. And if it is very vivid and colorful it will be called inspired.

Mme. Fremstadt Granted Divorce

Olive Fremstadt is no longer Mrs. Harry Lewis Brainard. Upon her representation that Brainard, whom she married in November, 1916, started to California six months later, saying that he was going there for a trip, and that she has never seen him since, Judge Chapin of the Superior Court at Portland, Me., granted her a decree, July 8, which became operative at once.

Whittington at Briarcliff Manor

Dorsey Whittington, well known concert pianist and teacher, is spending the summer at Briarcliff Manor. He is arranging a special series of Sunday evening concerts at Briarcliff Lodge, and a number of very interesting programs have already been presented, on which he and other well known soloists have appeared.

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- DORA A. CHASE**, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
- ADDA C. EDDY**, 136 W. Sandusky Ave., Bellefontaine, Ohio, July 21.
- BEATRICE S. EIKEL**, Kidd-Key College, Sherman, Texas.
- IDA GARDNER**, 17 East 6th Street, Tulsa, Okla. Normal Classes, June, July, August.
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- MRS. WESLEY PORTER MASON**, 5011 North Street, Dallas, Texas. Normal Classes, Dallas, June 1; Denver, Colo., July 20.
- MRS. U. G. PHIPPEN**, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.
- VIRGINIA RYAN**, 940 Park Avenue, New York City.
- MRS. STELLA SEYMOUR**, 1219 Garden Street, San Antonio, Tex.
- ISOBEL M. TONE**, 626 S. Catalina St., Los Angeles, June, 1925.
- MRS. S. L. VAN NORT**, 224 Tuam Ave., Houston, Texas.
- MRS. H. R. WATKINS**, 124 East 11th St., Oklahoma City, Okla.

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Hans Hess Pupils Write About the Cello

In order to stimulate a greater interest in the violoncello, Hans Hess, widely known cellist and teacher, is having his students write a series of articles on this instrument. Marie Strasen, Mr. Hess' assistant at the Wisconsin Conservatory at Milwaukee, Wis., wrote the following: "An instrument that few can coax to speak," has been truthfully said of the cello. Unknown to many, misunderstood by more, but deeply beloved by all who really know it, this 'big brother of the violin' is gradually coming into its own and taking its place second to none as a vehicle for true musical expression.

"Violoncello" translated from the Italian language means 'violin heavenly,' and in the hands of a true artist it becomes a heavenly violin indeed. With a range far exceeding that of the violin, the cello will sing in the high register of the soprano, can reproduce the mellow tones of the contralto; it will ring out the clear tones of the tenor and will vie with the bass in resonance and rich quality of tone.

"In many communities where music in its other branches has enjoyed steady development, ignorance of the cello and its possibilities is amazing. It is perhaps understood that the cello should be included in the orchestra. Someone volunteers to take it up. An instrument is purchased and perhaps a local violinist aids in the cause by explaining the principles of 'string-stopping' to the candidate; the cellist pulls and pushes the bow across the strings as well as he knows how, and the result of his efforts represent to this particular community this noble and much abused instrument. Even in circles musically intelligent and advanced the cello has been slighted. It may be considered an important factor in the orchestra and enjoyed in smaller ensembles, but it is not given credit for its marvelous possibilities in solo performance. This ignorance is without doubt due to the fact that there are so few true exponents of the higher forms of cello playing. Only an exhaustive study in this field of musical activities will reveal the great strides that have been made during the last decade in bringing the cello into its own. Things that were formerly considered quite impossible to perform upon this instrument have yielded to the untiring and intelligent efforts of our splendid modern pedagogues who are showing us the way to eliminate more and more the prejudice that has existed so long against the cello as a solo instrument. Cellists are proving to the public that modern cello technique is all-sufficient to charm and inspire the most exacting audiences in virtuoso compositions, and are bringing home to the modern composer the unlimited possibilities

of his instrument and inspiring him to express himself through the medium of the cello.

"Not only in the concert hall do we notice the growing influence of the cello, but also in the field of professional music controlled almost entirely by the music federations, and exerting an ever increasing influence upon the American people, the cello is gaining in strength and prestige. The American people are coming to a greater realization of the wonderful influence of good music in the life of the nation and are stressing the importance of musical training in the schools. Greater efforts are now being made to appeal not only to the intellect of the child but also to its heart and to make it truly sensible to the great happiness that the Creator has given us in music to enjoy; to awaken in the student not only true appreciation for better music, but also the desire for self expression through the medium of song or of an instrument. Various communities are supplying schools with orchestral instruments and sparing no efforts in engaging good musicians to carry on the work.

"All this points to the great opportunities that present themselves in the movement of better and more cello playing. We need above all, more real cello teachers. The mastery of cello playing is difficult. Only the most assiduous and conscientious practice will in time lead to such a mastery of cello technique that the same becomes a true servant to self-expression. Besides this mastery, a successful teacher must have the ability to impart knowledge and should be able to analyze and explain the principles governing every action. He must be endowed with infinite patience to assist the student in working out details and in devising ways and means to make the study of these details effective and interesting. The teacher must have an understanding of human nature, so he may work effectively with every type of student; he must have confidence in the student and be able to inspire confidence. Generously and unselfishly he must give his best, not with the view of self-glorification, but with the interest of the student at heart and a true desire to do his utmost in the cause of raising the standard of music through the means of his chosen instrument.

"In conclusion I wish to mention that the ideas expressed in this article were conceived in connection with my work done under the excellent guidance of Hans Hess, well known cellist and pedagogue. Mr. Hess is at the head of the cello department of the American Conservatory of Music in Chicago and of the Wisconsin Conservatory of Music in Milwaukee. With well prepared students going forth into all parts of the country to perpetuate his ideas, his influence will become more widespread as time goes on, and will be truly instrumental in elevating the cello into its true place, where it will be a source of happiness and enjoyment of the highest form to all who are brought in touch with it."

Prize for Louisiana State Song

An anonymous donor has offered a prize of \$100 for music appropriate to Mrs. Adele Townsend Stanton's poem, Louisiana, which was accepted in a contest several years ago as the state anthem. Manuscripts may be addressed to the music editor of The Times-Picayune, New Orleans, La., and will be turned over to the committee of judges. Several of the most promising manuscripts will be given a public performance before the contest closes, October 15. Mrs. Stanton's poem follows:

LOUISIANA

Louisiana! At thy name
The voices of thy sons unite
To swear allegiance and proclaim
That each of thee upholds the right.
Louisiana! At thy call
Thy sons assembled for defense
Inspired to conquer or to fall
For "Justice, Union, Confidence!"
Louisiana! Louisiana!

Louisiana! Sacred be
The soil where thy first martyrs bled
For the great cause of liberty
Whom Clot named immortal dead.
Louisiana! May thy youth
Remember valiant Lafreniere—
Their lives imperial for the truth,
Supported by a people's prayer!
Louisiana! Louisiana!

Louisiana! For thy sake
What deeds of valor have been done,
What memories of the past awake,
Of battles fought, of glory won!
Louisiana! At Chalmette
Thy manhood proved itself of yore,
And heroes they, let none forget,
Of eighteen, seventy and four.
Louisiana! Louisiana!

Louisiana! On thy field
France proudly raised the fleur-de-lys
Then Spain her castled-lion shield,
With haughty mien, waved over thee.
Louisiana! Thou hast seen
Great England's banner in retreat;
No foreign flag since then hath been
In freedom's land to risk defeat.
Louisiana! Louisiana!

Three Noted Sopranos Sing Indian Dawn

Rarely is a ballad accepted and sung immediately by three eminent sopranos, as has been the case with J. S. Zamecnik's Indian Dawn. Anna Case, eminent concert artist, has made an Edison record which is considered one of the finest bits of work that she has accomplished in some time, and she is also programming it. Rosa Raisa, of the Chicago Opera, wrote that it is a lovely number and that she is using it as often as possible. Frances Alda, Metropolitan Opera soprano, has made it one of her featured English songs.

Claussen in Recital for Master School

According to a report received from San Francisco, Julia Claussen, who is teaching there now at the Master School, had "tremendous success" at a private recital given for the students and patrons of the school. Many prominent Coast musicians in the audience were likewise enthused over the voice and art of the Metropolitan Opera mezzo-soprano.

Irene Wilder for Ninth Symphony

Irene Wilder will make her Stadium debut this month in the contralto role of Beethoven's Ninth Symphony.

Kindler Soloist with Cleveland Orchestra

Hans Kindler, cellist, will be soloist with the Cleveland Orchestra on March 18 and 20.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending July 9. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Clayton F. Summy Co., Chicago)

Sufficient Unto the Day, for medium voice, by Zella B. Sand.

Meditation (op. 49, No. 1), for piano, by Signe Lund. **Scatterflakes**, and **Tendertryst**, for piano, by R. Deane Shure (published separately).

Bourree from suite in G minor for violin and piano by Weidig, transcribed for piano by Joseph Brinkman.

Staccato Caprice (Rubinstein), **Hopak** (Moussorgsky), published separately, arranged for two pianos, four hands, by Edouard Hesselberg.

A Summer Idyl, reading with musical setting, by Phyllis Fergus.

Valsette, **Frolic of the Goblins**, **The Acrobat**, **Tin Soldiers' Parade** (published separately), for piano, by Elsie K. Brett.

(Oliver Ditson Co., Boston)

Petite Valse, for piano, by Paolo Conte. **Orientele** (Cesar Cui), transcribed for piano by Charles Fonteyn Manney.

Spring Is Here, **Trottery Trot**, **Lazy Lou**, **The Postman**, **The Valentine**, **Katydid** (published separately), for piano, by Helen L. Cramm.

(G. Schirmer, Inc., New York)

Aibumblatt (Wagner), transcribed for organ by Herbert A. Fricker.



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FRANTZ PROSCHOWSKY
Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.
Amelita Galli-Curci Says:
THE AMBASSADOR—NEW YORK
February 23, 1923.
Dear Mr. Proschowsky—
Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,
AMELITA GALLI-CURCI.
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The Road to Sleepy-Town, for low or medium voice, by Grover Tilden Davis.

Whispering Hope, duet for soprano and alto, by Alice Hawthorne.

The Ladies of St. James', love-song, by Clarence Olmstead.

Daisies, for voice, by Amy Worth.

Twilight Song, for voice, by Selim Palmgren.

Faded Flowers, song, by Inez Vivara.

Canzone dei Carrettieri Pugliesi (Song of the Wagoners of Puglie), Italian folk song, collected, elaborated and arranged by Geni Sadoro.

Ninin—Canzonetta Lombarda (Canzonetta of Lombardy), Italian folk song, collected, elaborated and arranged by Geni Sadoro.

Green Meadows, song, by Celius Dougherty.

A Book of Songs for Little Children, by Jeannette Davis Rothschild.

BOOKS

(J. Fischer & Bro., New York)

Studies of Contemporary American Composers, by John Tasker Howard.—The biographies now at hand are those of Alexander Russell, James P. Dunn and Eastwood Lane. They are small pamphlets of some fifteen pages each and include portraits of the composers and lists of their published and unpublished works. Mr. Howard succeeds in making very interesting reading out of meagre material. He takes his composers seriously, even if they have very few published compositions to their credit, and he performs a useful service in letting us know just where we stand as regards to composition in America. A long list of additional biographies is announced for 1925-26.

OPERETTAS

(C. C. Birchard & Co., Boston)

Blue Beard, by Fay Foster.—Another operetta by Fay Foster, the libretto by Alice Monroe Foster. Fay Foster, one of the best known of New York composers, has written in her inimitable style some clever music for this old, old story. The libretto, as the foreword states, has been written in the "laudable endeavor to correct the misleading and unjust ideas of Blue Beard's character which so universally prevail." This is a clever turn and the famous old tale every child learns in the nursery has been given a new interpretation. Both of the Fosters in writing this operetta have had their eye on the little theater. There is only one act, with two scenes. The principal characters are Blue Beard and Rosabel, his fiancée, and from that can be offered just as elaborate a presentation that one could desire. There are nine characters programmed, entitled Village Maidens, companions of Rosabel and a chorus of village maidens if desired, and other characters to add effectiveness to the

whole. Anything that Fay Foster writes is worthy of consideration.

(John Church Company, Cincinnati, New York)

The Quest of the Gypsy, by H. Loren Clements.—Another appropriate number, a musical comedy in one act, *The Quest of the Gypsy for a Cook*. Here we have something thoroughly modern as compared to the one just reviewed. There is a chorus of girls from high school, seminary and college, and a male chorus, college boys. If it is necessary, the male chorus can be taken by contraltos and mezzo-sopranos. The principal characters are Gypsy, country boy and the graduating class of a cooking school in Boston. With only one scene in a woodland glen this is very easy to arrange, and also the costumes are simple and could be assembled without any trouble and with very little expense. The musical score is lively and gay, presenting no vocal difficulties whatsoever. Even in the hands of the most inexperienced group of local talent the number could be made something quite interesting. It is highly recommended for consideration.

MUSIC

(J. & W. Chester, London)

Shakespeare Songs. By Castelnovo-Tedesco. Books V and VI. These volumes contain *Autolykus*, *The Willow*, *Roundel*, *Apemantus's Grace*, *Arise*, *The Soldier Drinks*. The words are English. The music is very lovely, highly original and expressive, and full of the finest skill of modernism.

(Oliver Ditson, Boston)

Song o' the Lass, by Samuel Richards Gaines.—An exceedingly attractive piece of writing! A first rate tune supported by an accompaniment of real beauty. It is quite long, and has some coloratura passages. It will be liked both by singers and public.

Isle of Beauty, song, by Wintter Watts.—This is one from the cycle, *Vignettes of Italy*. It is a beautiful song by one of America's best talents.

(Oliver Ditson, Boston)

At Dawning, by Cadman. Arranged for saxophone by Jascha Gurewicz.—The arrangement is for either E flat alto or C melody. The key of the piano accompaniment is C major, which brings the E flat sax into three sharps. Both sax parts are exactly alike, one being merely a transposition of the other. They open with the melody played once through. The piano then takes the melody while the sax plays a free counterpoint upon it. At the close the sax again has the melody. The arrangement is very effective and is one of the few successful attempts to note down on paper the sort of thing that sax players generally improvise.

At Dawning, by Cadman. Arranged for harp by Julie Kellar.—The beautiful melody is treated lovingly by the arranger, who has followed with care and skill Cadman's harmonies and his original accompaniment as far as possible. There are added numerous harp effects which turn the piece into a real harp solo.

(Composers' Music Corporation, New York; Carl Fischer, Agents)

Transcriptions for the harp, by Carlos Salzedo.—They are: *Waltz in A flat* (Brahms), *Humoresque* (Dvorak), *Gavotte from Iphigenia in Aulis* (Gluck), *Barcarolle from The Tales of Hoffmann* (Offenbach), *Melody in F* (Rubinstein). Needless to say the work is done with extreme care and skill, with fingerings and such other indications as are needed for the best interpretation of the music. The arranger shows the greatest reverence for the originals. Where the effects cannot be otherwise indicated, two sizes of notes are used. The printing and editing is beyond praise. It is a pity there are not more arrangers of the calibre of Salzedo.

(G. Schirmer, Inc., New York)

Treble Clef Pieces, by Paul Zilcher.—Another folio of first year solo pieces. There are seven numbers, each consisting of a page. This composer has written for the child who grasps the rudiments quickly, and not for the average beginner. They are a little more difficult than most first year material submitted to this department. Another interesting feature is that the seven selections, as the title indicates, are in the treble clef. The little tunes are characteristically titled *Happy Youth*, *Springtime*, *Merry Company*, *Hunting*, etc. Grateful pieces to be used in conjunction with other teaching material.

Bird Melodies, by W. B. Olds.—Again we have bird melodies for the piano. Effective pieces with the natural calls for the musical theme. This volume contains sixteen, and the most common bird melodies have been written—for instance, *The Dove*, *The Bluejay*, *The Bob White*, *The Woodpecker*, and others. Each bird call has been elaborated with a little verse, such as *Hero! hero! Boasting Blue Jay and I Love You, I'll be True for the Mourning Dove*. Above each melody a few lines describe to the child the common characteristics of each bird. This is not the first volume of melodies that we have had for the young pianist and there are two very well known numbers which have received considerable distinction on the virtuoso program, *Fanny Dillon's* (California composer) *Little Bird Stories in Music*, and *R. Deane Shure's* *Four Bird Sketches*—excellent piano material.

MUSIC ON THE PACIFIC SLOPE

SEATTLE, WASH.

SEATTLE, WASH.—Seattle's musical activities have been confined in the main to student recitals. The choral organizations have concluded their seasons. The Nordica Choral Club with its annual spring concert, which was given on May 27, and the Junior Amphion Society with its repeat concert, given at Westminster Presbyterian Church on June 2.

The Amphion Society, although its regular season had been closed for some time, gave a joint recital in Tacoma, May 27, joining forces with the Ladies' Musical Club of that city.

The advanced piano pupils of Louise Van Ogle were presented in an interesting recital at Meany Hall, June 2. Mrs. Van Ogle's students always play with a musicianship that marks her as one of Seattle's fine teachers.

Gladys Bezeau Phillips, concert pianist and teacher, presented a number of pupils in two recitals, June 4 and 6, at the McNeely piano studios.

Hazel Waechter, gifted young pianist, student of Paul Pierre McNeely, was heard in piano recital, June 4. Miss Waechter played an ambitious program in a capable manner and won applause for herself and teacher.

Ruth Bardshar presented several intermediate piano students at the Y. W. C. A. Auditorium, June 5.

Pupils of Donna Elder Jackson, pianist, assisted by John Manly, baritone, pupil of Clara Moyer Hartle, were heard in recital, May 28, at the University Building.

Alice Marie Kelly, ten year old pianist from the class of Ora Kirkby Barkhuff, was heard in a very pleasing recital, June 11. It was an ambitious program, interestingly played, and revealed Miss Kelly as a promising pianist. Assisting on the program was Elsiebeth Gaukel, who played the second piano for several two-piano groups.

Mary J. Cassel presented several of her piano students in recital on June 12.

Mrs. W. H. Ogle presented a large number of pupils in piano recital, June 12.

Emily L. Thomas presented Paul Burroughs, a capable pianist in a splendid program at the new Chamber of Commerce Auditorium, June 5. Mr. Burroughs possesses an excellent technic and gave a creditable performance of the works in hand.

May 29, Edna Colman presented several of her students in a piano recital.

A large group of pianists from the class of Edna Holt was heard in recital, May 28, in the University Building Hall.

Mrs. A. V. Venino presented her university pupils in piano recital at Meany Hall, May 28. While all the students performed acceptably, a feature of the program was the first movement of the Saint-Saëns G minor concerto played by Donna Ward, with Mrs. Venino at the second piano.

A group of students from the studio of Esther Lee Ayers was heard in piano recital, June 11, at the Olympic Hotel.

CORNISH SCHOOL FESTIVITIES.

Activities of a most interesting kind have been taking place at the Cornish School during the past few weeks. Graduation recitals, student recitals and commencement exercises have been daily events, and the work of the students has been of higher standard than ever.

May 28, elementary and intermediate students of Alice Neary Wright were heard in piano recital.

May 30, Dorothy May Williams gave a delightful folk song recital, assisted by Carol Chapman, dancer, and Olive Ostrander and Priscilla Grey, pianists. Miss Williams is a pupil of May Williams.

Fascinating dance recitals were given by the students of Agatha Brown, May 28 and 29.

The final students' music appreciation class was conducted by Mrs. E. Rudabeck, May 28. The course is being conducted by Sara Y. B. Peabody.

The Poetry of Tennyson in Songs and Readings was given, June 5 and 12, by vocal students of Jacques Jou-Jerville and Sara Peabody, assisted by literature students from the class of Margaret Crawford.

Mary Dawson, Emma Reynolds and Louise Soelberg,

piano students of Calvin B. Cady, were presented in a splendid program, June 2, in the Cornish Theater.

Graduation recitals began June 3 with that of Una Robinson, contralto, assisted by Elizabeth Choate, violinist. The former is a student of Ella Helm Boardman and the latter of Peter Meremblum. Frances Williams and Gertrude Nash were the accompanists.

June 4, a large number of advanced elementary pupils were presented in recital, and another group of the same class was heard on June 6. All participants were granted certificates of graduation into the intermediate department.

June 7, seven pupils of Mme. S. Sergeiva were heard in piano recital.

June 7, Louis Drentwett, blind pianist and student of Mme. Sergeiva, gave his graduation recital before a large audience. Mr. Drentwett interpreted in an excellent manner a representative program.

June 8, Orpha Moser and Frances Williams, two talented piano students of Calvin B. Cady, were heard in joint recital.

A number of students from the class of Peter Meremblum, violinist, were heard in violin and ensemble numbers, June 10.

June 9, Fidelia Burgess gave her graduation program and revealed much talent and ability. Miss Burgess is from the class of Calvin B. Cady.

A large number of students—pupils of Alexine Whisnant, Fidelia Burgess and Ellen Murphy—were heard in piano recital, June 6.

The annual recitals of the dancing department were given June 5 and 6 by Sylvia Tell and her students.

May 29, under the direction of Mr. and Mrs. Dow, an elaborate and instructive eurhythmics exhibition made a fine impression.

June 11, Ruth Gordon of Chicago gave her graduation recital. Miss Gordon is a pianist of unusual achievement and has been for three years a student in the Cornish School with Calvin B. Cady. She has also been a member of the Cornish faculty.

June 12, Stella Hoogs of Honolulu was presented in her graduation piano recital. Miss Hoogs is also a student of Calvin B. Cady and a member of the Cornish School faculty.

June 13, under the direction of Genevieve Taylor, the annual folk dance festival was given.

The same evening were held the graduation exercises of the Cornish School—the largest and most interesting event of its kind in the history of the school. There were forty-four graduates, representing fourteen different towns and cities and seven states. Certificates and diplomas were awarded to those completing work in each department, and it is felt that this event marks one of the greatest stages of advancement taken by the Cornish School. J. H.

Sousa Discusses Bandmen

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Com. John Philip Sousa sometimes takes occasion to compare the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personnel and antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but twenty-six years old at the time, the ferocity of the initial Sousa beard may well be imagined.

"For the first twenty years of Sousa's Band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job.

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about forty college and university graduates, students and former students in my band.

"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal

of four or five men who were born abroad, and who, in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all-American band ever would be worth the injustice of dismissal to these men. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my programs, another thing I frequently have been urged to do."

Sousa's only Indiana or Middle West engagements are at Winona Lake, July 18.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

Boisjoffre, Bwah-def-fr.
Botta, B-o-t-toh.
Bonnet, Bon-nay.
Borvin, Bon-tahn.

Bordier, Bohr-lee-y.
Borkiewicz, Bork-yu-vich.
Boschat, Boh-shah.
Boushy, Boo-e.
Bousquet, Boos-hay.

IS IT TRUE?

"We are constantly being appealed to on the subject of music, asked to help advance music in this country, and to form clubs, musical societies, etc. Do you think that music is not in a flourishing condition here in the United States? There seems to be a lot going on as we read each week in the MUSICAL COURIER. Of course we want to help all we can, and in fact do, for our club is flourishing, and our program of study for next winter being arranged."

From all reports received it would appear that music is in a wonderfully prosperous condition in our country. Students no longer have to flock to Europe for study; they find the very best instructors in every branch of music right here in their own country. For a musician to be able to say "entirely educated in music in the United States," is a telling advertisement. Each week more and more attention is being paid to American music, American musicians; we are a real musical power. But that does not mean that efforts must stop in making progress. The more interest that each state takes in the subject, the better. We must keep up to the high standard we have set, so much does music help in the education of the people, in their enjoyment of what they hear, and spur ambition on to excel in some one branch or other of the art. To lose interest now would put music back. That must not occur.

ABOUT OPERA BUFFA

"I should be glad to know if Opera Buffa, which I suppose is called comic opera to-day, is of comparatively recent date. Have there been many of the 'old masters in music' who have composed comic operas, or are they considered as rather beneath the attention of what might be called the best musicians? Could you give me the names of some of the earliest composers of this class of music? Thanking you in advance."

There seems to be uncertainty about the actual origin of opera buffa. A musical comedy was produced in Florence as early as 1619; it was written by Vergilio Mazzocchi and Mario Morazzini and entitled Chi Soffre Speri. The English poet, Milton, was present at this performance and alluded to it in one of his Epistolae Familiares. As early as 1657 a theater was built in Florence for the performance of musical comedies. It did not prove a success. For a long time opera buffa remained dormant in Italy and it was not until 1734 that Pergolesi's La Serva Padrona was the means of resuscitating it. The opera proved a great success everywhere it was heard and imitations appeared in large numbers. William Wade Hinshaw presented it here several years ago and it proved to be a lively, entertaining score still. As all serious operas were founded upon tragedies, it was a delight to the Italians to be able to hear their favorite amusement combined with a mythical or fantastic story at which they could laugh. Pergolesi is now known principally by his sacred music, although during his life his comic operas were so popular. His La Serva Padrona, which made the tour of Europe, may be said to have founded the school of French opera comique. Monsigny (1729-1817) is considered the father of opera comique in France. It remains to be said that the earlier composers of comic opera had little musical education. Gretry (1741-1831) had a little more of an education than some others, but nothing of which to boast.

Mozart's masterpieces, Le Nozze di Figaro and Don Giovanni, are too well known to need more than a mention. The first was produced in 1786, the latter in the following year. There has yet to be an opera written that compares with Le Nozze di Figaro as an opera comique.

Florence Leonard's Pupil in Recital

Christine Haskell, artist pupil of Florence Leonard, appeared in recital recently in Montclair, N. J. According to the Montclair Times: "With adequate technic, authority and exuberant temperament, Mrs. Haskell met the exacting demands of the program. Contrast of moods in the fanciful Carnival (Schumann), understanding of the poet's thought in the etude in C sharp minor (Chopin), richness in chord passages and splendid climaxes, were some of the notable points in the playing of this artist."

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CHICAGO HEARS MORE PUPILS' RECITALS

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CHICAGO.—Rudolph Reuter gave a piano recital in the Fine Arts Recital Hall, July 6, that was attended by many professionals as well as friends and admirers of the pianist. Though the barometer soared to within a degree of a record for the month, the assemblage on hand practically filled the hall to suffocation. The coolest person in the hall was the recitalist, who was dressed in a white Palm Beach suit. A master in program-making, Mr. Reuter had built a program that could be taken as a model by many a pianist. Even though it might have looked a little heavy for a torrid summer night, the program was so arranged as to please every taste. Variety lends charm and this may have been the reason Mr. Reuter requested the assistance of Amy Emerson Neill, Stella Roberts and Rudolph Reiners, violinists, and Naum Benditzky, cellist, for the last number on the program, the Schumann quintet for strings and piano. Then, also to prove that he is as good a teacher as pianist, Mr. Reuter called for the assistance of one of his talented professional students, Julia Reibel, for the Ravel Mother Goose Suite (for four hands). If memory serves right the same number was played by Mr. Reuter and Edward Collins some time ago, but on two pianos. The program opened with Beethoven's Waldstein sonata. The second group was made up of Chopin's Barcarolle, Henselt's Berceuse, Moszkowski's Frühlingslaute and Ungeduld. These first two groups were not heard by this reviewer, who entered the hall as Mr. Reuter was ready to begin his third group, which was

auspiciously opened with the second Sonatina by Busoni. In this selection Reuter proved his mettle and delivered as fine piano playing as has been heard in our midst this season. Long ago Reuter was recognized as one of the foremost technicians of the piano and that excellent technic has served him well throughout his career. Now, however, to this Mr. Reuter has added musical intelligence, power for dissecting a number and bringing out his full message, and he can be a poet when the mood demands and a giant in dynamic passages. In the Busoni number Reuter surprised his most sanguine admirers, as the strides he had made in his art are really stupendous. The prelude in G major by Rachmaninoff was rendered with fine feeling and appreciation for the number, and at its conclusion his hearers were not slow in showing their appreciation. The Valse Limpide, by Edward Collins, might have been played with a little more brilliancy and lightness of touch, yet the number made a good impression on the audience and on the composer, who was on hand. Norrland, by Smidt-Gregor, superbly rendered, proved one of the happiest moments in the evening's enjoyment. The Ravel number is a long one to digest on a suffocating midsummer night, yet it was so well played by both Miss Reibel and Mr. Reuter as to make each movement most interesting. Mr. Reuter, one of the leading modern pianists, is as happy on the concert platform as in the studio, as in both he has something to give and his latest recital showed him again a pianist of the highest order.

STURKOW-RYDER AT OLYMPIAN FIELDS

The first artists' concert was given at Olympian Fields, June 28, by Mme. Sturkow-Ryder and Sophie Brandt in the beautiful new club house. A capacity audience filled the cathedral-like lounge, and the utmost enthusiasm prevailed throughout the program. Mme. Sturkow-Ryder was in brilliant form; her playing of her own zoo was so fine that it brought an insistent demand for an encore, to which she responded by playing her Imps. The Spanish Dances, Paderewski's Cracovienne, and the Waltzes by Tchaikowsky were especially enjoyed, and the Beethoven and Scarlatti numbers came in for some very spontaneous applause.

HANNA BUTLER PRESENTS PUPILS

Hanna Butler presented a number of her advanced students in recital in her studio in the Fine Arts Building, June 28. A most interesting program was well rendered by Mrs. Frank Townley Brown, Ruth Marshall, Beatrice Bordwell, Charles Scofield, Genevieve Burnham, Peggy McCullar, Rhoda Arnold, Margaret Cade, Otis Adams, Grace Raymond, Clement Leskowsky and Harold Hammond.

MAEEL SHARP HERDIE ASSISTING WILLIAM S. BRADY
Mabel Sharp Herdine, who is the assistant of William S. Brady of New York City, is teaching a large summer class and is assisting Mr. Brady with his master class at the Chicago Musical College.

ISABEL RICHARDSON MOLTER'S ACTIVITIES

Isabel Richardson Molter has just returned from a short trip to New York, where she completed arrangements with

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E. A. Lake, for exclusive management for the season 1925-26. Mrs. Molter is engaged to sing the Lohengrin arias at the closing lecture of the summer course of music at Mandel Hall, Chicago University.

MARION ALICE McAFEE SINGS AT GARDEN TEA

A delightful program provided entertainment at a garden tea, given July 1, by Mrs. M. Haddon MacLean of Evanston (Ill.), for the members of the Garden Club of Evanston. The numbers given by Marion Alice McAfee, soprano, accompanied by Charles Lurvey, and Mrs. Burton Hanson, reader, fitted in beautifully with the thought expressed on the invitations, "A Garden Melody." Miss McAfee sang With Verdure Clad from Haydn's Creation, Now Sleeps the Crimson Petal by Quilter, Der Nussbaum by Schumann and The Answer by Terry. In response to the enthusiastic applause she gave as encores Have You Seen a White Lily Grow and Cradle Song by Gretchaninoff.

Miss McAfee, who made a successful debut in song recital, May 31, at the Playhouse, is filling many engagements this summer. She is also booked for several appearances with prominent clubs and societies during the 1925-26 season.

CHICAGO MUSICAL COLLEGE RECITALS

Three programs were given recently in the Chicago Musical College's series of summer artist-recitals at Central Theater. July 7, Lota Mundy gave a violin recital before a large and enthusiastic audience, which showed its appreciation of her fine work by heartily applauding the violinist after every number. A fine tone, good musicianship and adequate technic are among Miss Mundy's qualifications, which were well displayed in the Handel D major sonata, Conus E minor concerto and numbers by Debussy and Cecil Burleigh. She was assisted by Edith Robinson at the piano.

A piano recital was given by Moissaye Boguslawski on July 9, and advanced piano, vocal and violin students furnished the program of July 11.

HELEN FOUTS CAHOON STUDENT RETURNS HOME

After several weeks study with Helen Fouts Cahoon, the Chicago soprano and voice teacher, Mrs. Lora Coston Bridges, soprano, returned to her home in Dallas (Tex.) last week. Mrs. Bridges appeared at one of the recitals at which Mrs. Cahoon presented some of her summer students

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recently. While Mrs. Cahoon was teaching voice in Dallas Mrs. Bridges was her assistant.

GUNN SCHOOL RECITALS

Lee Pattison, of the faculty, was heard in the first of his series of five interpretation classes in the auditorium of the school on July 1. Dances Old and New was the title given by Mr. Pattison to his program, and there was both novelty and entertainment in the idea. Beginning with a delightful group of the older dance forms by Bach and transcriptions by Respighi, Mr. Pattison traced the development of the dance and its idealization by such later composers as Chopin, Ravel, Carpenter, Gardner and Sowerby. All of the works played were prefaced by informative remarks from the recitalist, whose scholarly knowledge of his subject added much to the pleasure his hearers derived from the event. A large audience was in attendance.

Amy Neill, violinist, and Lee Pattison, pianist, were heard in recital in Fine Arts Recital Hall on July 10. They played Brahms' sonata in D minor together, and each had a solo group on the program. Florence Scholl was the accompanist for Miss Neill.

KARL RECKZEH'S ACTIVITIES

Karl Reckzeh, piano pedagog as well as conductor, was a prominent figure at the commencement concert of the Chicago College of Music, June 30, at the Eighth Street Theater. He directed the symphony orchestra in accompaniments to all the participants in a splendid program, which included three of his own piano artist-pupils—Lillian Simons, Alice Le Tarte and Leonard Shure—all of whom gave good account of themselves, particularly Leonard Shure, who outdid all former efforts.

LOUISE GARTRELLE'S SUMMER TEACHING

Louise Gartrelle finds a great interest shown by students in summer work and her term from July 7 to August 18 shows a gain even on the spring term, and she anticipates a busy six weeks. At the close of her summer term this Chicago voice teacher will spend three weeks in the west, returning to open her fall season, September 15.

MME. VALERI AND HENIOT LEVY PUPILS

Artist-pupils of Mme. Delia Valeri and Heniot Levy furnished the American Conservatory recital at Kimball Hall, July 8. Mme. Valeri, whose summer master classes at the American Conservatory in the past few years have been highly successful, has an unusually large class here this summer. One of the most prominent teachers of the voice in the country, Mme. Valeri achieves remarkable results with her students, as was once again thoroughly demonstrated on this occasion. Such singing as Ruth Blackmer, Pearl Wolcott, Milda Nixon-Bainbridge, Frances Gettys and Mrs. Klare See delivered at this recital proved conclusively why Mme. Valeri is one of the greatest voice teachers of the day. Heniot Levy's pupils set a high standard for this prominent piano teacher, whose students are a great credit to him. Edith Mazur, Jeanette Eppstein, Elaine Burgess, Lois Gornall and Berenice McChesney rendered their various selections in fine style and with excellent taste.

SAENGER SUMMER SCHOOL CONCERT

Winners of the Oscar Saenger Scholarships were heard in a concert at the Saenger Summer School on Lincoln Parkway West on June 26—one of a series of recitals which Mr. Saenger has arranged for every Friday evening during his summer session. A large audience derived much enjoyment from the beautifully interpreted program, all of the students giving evidence of training of high order. The program began with the *Amour Viens Aider* aria from *Samson and Delilah*, in which La Ferne Ellsworth disclosed her lovely, rich contralto to fine advantage. Frank O. Barden, dramatic tenor, gave a good account of himself in Chadwick's *Before the Dawn*. In Marie Simmelink, mezzo soprano, Kramer's *Pleasant and Foul* and *Carnavale* had a most artistic interpreter. The others heard by this reviewer were Raymond Leek, baritone, who offered *Even Bravest Hearts*, from *Faust*, and Ellen Carriere, coloratura soprano, who sang Proch's *Theme and Variations*. Mr. Leek showed a flair for grand opera in his rendition of the *Faust* aria, and Miss Carriere executed brilliant colorature. Helen Chase, at the piano for the singers, added materially to the enjoyment of the program. A splendid concert which reflected considerably on that remarkable voice teacher and coach, Oscar Saenger, whom Chicago is proud to have in its midst even for the short summer session.

A KLIBANSKY INTERPRETATION CLASS

On July 10, a representative of the *MUSICAL COURIER* was among the listeners that filled the studio of Sergei Klibansky, who is holding a master class in voice at the Chicago Musical College. Several pupils were heard, each deserving individual notice, but space is at a premium during the summer months, and what is said here collectively may be taken separately by each participant heard during this interpretation class.

Mr. Klibansky has guided his students well, as the results indicated. They sing with intelligence, style and good understanding of the text. Their stage deportment is correct; they have been taught that singing is not shouting, that words must be articulated and that personality counts much in making friends among auditors. Klibansky pupils seem happy when they sing; they enjoy their work and by so doing make those who hear them enjoy their singing so much more. Fannie Block sang *The Time of Parting* (Hadley); Franklin Madsen, *Retreat* (La Forge); Ruth Witmer, *In the Tall Bamboo* (Manning); Mildred Strickland, *The Eagle* (Bush); Charlotte Edward, *I Am Thy Harp* (Woodman); Martha Craig, *The Last Song* (Rogers), *Enchantment* (Crist) and *Children of the Moon* (Rogers). Others heard were George Craig, Georgia Palmer, Rachel McKnight and Emilie Henning. For good measure the students and visitors had the unique pleasure of listening to Sergei Klibansky sing Debussy's *Romance*. Klibansky sings as well as he teaches, and this means a great deal. Mary Ludington and Elsie Barge proved to be two excellent pianists as well as accompanists.

LAMOND TALKS AND PLAYS BEETHOVEN AT BUSH.

At Bush Conservatory Summer School a big feature of the second week of the session just closed was the second master repertory class of Frederic Lamond.

The great pianist, whose Beethoven playing is famous in the capitals of Europe, talked in an interesting manner of the life and works of the master of whose works he is an acknowledged interpreter. Lamond has a surprising gift of

facile expression and he charmed his large audience with intimate glimpses of the personality of the composer.

Lamond chose here and there among the works of Beethoven for illustrations of his theme, playing a movement from one of the earlier sonatas, a section of a scherzo of another, a theme of a string quartet by way of prelude to a masterly reading of the *Waldstein Sonata*.

He cautioned his hearers not to copy the tempi used by one or another of the great pianists just because they had played the sonata in that way, and said that the tempi usually employed for the *Waldstein* was too fast—that one should look to the meaning of the score for the tempi, not the speed of which fingers might be capable. The artist found in the last movement of the *Appassionata* sonata the highest expression of the true Beethoven, even greater than the op. 106 or 111. Lamond's reading of the *Appassionata* was a marvel of interpretative genius, filled with a pianistic Beethoven, with the pulse and nuance, the color and sweep that justify the title of a great Beethoven player.

Educational, inspiring and highly stimulating, these master repertory classes have brought an added distinction to the Bush Conservatory Summer School this month. Lamond will take Chopin for the subject of his next talk.

HELEN FOUTS CAHOON'S SUMMER CLASS

On July 15, Helen Fouts Cahoon was scheduled to open her summer studio at Epworth Heights, near Ludington, Mich. Mrs. Cahoon has just closed a successful season in Chicago and will sing several recitals as well as teach a large class this summer, also present several pupils in recitals of their own.

Many interesting engagements have been arranged for this gifted soprano in and near Chicago for the coming season, among them: October 5, the Austin Women's Club; October 19, the Sorosis Club of Oak Park at the Oak Park Club; with the Little Symphony for the Arché Club on March 26, 1926. Mrs. Cahoon will present in Chicago next season several young professional singers in recitals of their own. She will open her Chicago Studio on September 15.

BUSH CONSERVATORY NEWS ITEMS

A group of exceptional programs by eminent artists of the Bush Conservatory faculty mark the last three weeks of the Summer School, emphasizing the fact that this progressive North Side school has an unusual number of artists who are in the front rank of professional performance in Chicago and in national activities.

The last week of the summer session will be initiated by a concert by members of the Swedish Choral Club, under the direction and by courtesy of Edgar Nelson, their conductor, who is also Bush Conservatory's vice-president. This concert will be given July 27 at eight o'clock. The Swedish Choral Club will leave on a two weeks' tour of the West on August 15, giving thirteen concerts between that date and their return, September 5. They will give concerts in San Francisco, Los Angeles, Portland, Seattle and other intermediate points. The tour has been arranged by Mrs. Jennie Ekblom Peterson, who is also one of the prominent voice teachers of the Bush Conservatory faculty.

Students of the summer class of Elias Day, director of the Department of Dramatic Art, Expression and Stagecraft of Bush Conservatory, paid a visit recently to the

Harris Theater management and Mr. Martin of the Laff That Off Company. They made a tour of the interior of the stage, to study the mechanics of stage operation under the direction of Mr. Day, and were the guests of the management at the performance of *Laff That Off* the following day.

These are all indications of the largest summer school of the many conducted at Bush Conservatory. The enrollment is greater than at any previous season by a large per cent, and the indications for the fall term are already that of a banner year.

The Conservatory dormitories are filled to the last room and there is a waiting list for those unable to secure accommodations.

Florence Cathart, of the Victor Company, recently gave an illustrated lecture on the MacDowell Colony at Bush Conservatory under the auspices of Sigma Alpha Iota, Omega Chapter.

MUSICAL NEWS ITEMS

Clemens A. Hutter's artist-student class (fifteen in number) was heard in recital in his spacious studio in the Kimball Building, on July 2. Miss Karlson, Miss Tripoli and Thomas Moore were the outstanding features heard. A large audience was very appreciative of the results in training accomplished by this painstaking teacher.

Contracts have just been arranged for the appearance of Senor Don Jose Mojica with the Boulder (Colo.) Society for the big opening production. This artist, in two short years on the concert stage, has established himself as one of the most successful concert artists on the American concert platform, and his time is much in demand.

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Carl Craven a Versatile Artist

Carl Craven is known as an American tenor, his native state being Iowa. His repertory is largely American and his English diction quite American. He ranks among the popular concert and oratorio singers wherever he has been heard, and is an established choral conductor and voice pedagogue who has constantly grown in popularity since his advent in Chicago some twenty years ago when he was known as a singing Evangelist, which he very likely would have continued to be had it not developed that he found fitness in the field of pedagogy. His spiritual leanings served to call him into church work, in which he has been actively engaged for many years. As conductor of the St. Paul Universalist Church Choir (Chicago) he gained for it the third prize in the recent church choir contest at Orchestra Hall, Chicago.

He continues as director of the Charles A. Stevens & Brothers' Ladies' Choral Club for the sixth season, in which position he has attained marked success. This club now holds a very high place among choral bodies. In his studio he is very active. Between his singing, conducting and teaching engagements, he is constantly in demand. Among his artist-pupils is Irene Bonhuer, soprano, who is now enjoying a successful professional career with the Constanza Opera of Rome, Italy, this being her second season. It is said that Otto Kahn has called her a coming star and it would not surprise her many friends if the Metropolitan enrolled her for an appearance in New York.

Space will not permit recording the many appearances of Mr. Craven in opera, concert and oratorio as a soloist in tenor roles, but a few outstanding facts should be mentioned, notably that he has had the advantage of being coached by the distinguished teacher and critic, Herman Devries, in opera roles, and in oratorio by Edgar Nelson, who needs no



E. Roehlk photo

CARL CRAVEN,

tenor, voice pedagogue and choral conductor.

introduction. Results show in his return engagements, as he has returned to one city, among others, five times. He has the distinction of singing The Messiah twice in one day, afternoon and evening, at Fort Wayne, Ind., a festival date with the choral society of Concordia College.

E. A. Lake, of St. Paul, Minn., is attending to Mr. Craven's concert business.

Phradie Wells Feted in Home Town

Following Phradie Wells' recent appearance at the Bowling Green, Ky., festival, the Bowling Green Times Journal stated: "Especially interesting centered in the appearance of Phradie Wells, prima donna soprano of the Metropolitan Opera Company. Miss Wells proved a veritable sensation, radiant to look upon and charming in manner. She delivered her aria, Pace, Pace, Mio Dio, from La Forza del Destino, with a thrilling, dramatic interpretation and proved at once her right to her place in the world's greatest opera house. In her group of songs in English, her success was so great that she received rounds of applause after each number, was forced to respond to three encores, and even then the audience clamored for more."

Miss Wells recently returned to her home town, Kirksville, Mo., for her summer vacation, and her numerous friends feted her at a surprise party at the Country Club. The following poem was autographed and given to Miss Wells as a souvenir:

Oh folks of Our County
 With baskets food-laden—
 Come drink to the health of our joy and our pride.
 We'll toast in good coffee,
 In thoughts that are lofty,
 The fame of our Phradie—thru all the world wide.

With hearts that are grateful,
 With tongues a bit boastful, we'll laud to the skies.
 So let us be joyful,
 Sing loud to the hill tops,
 Forge new links, and strong to our chain of home-ties.

Dupré Paris Master Classes Attracting Noted Organists

The announcement of Marcel Dupré's first series of master classes in Bach interpretation and the art of improvisation, to be held in Paris this summer, attracted many noted organists. Among those who have sailed to Europe or will sail for the purpose are Mrs. Bruce Keator, of Asbury Park; Frederic Meyer, organist of the West Point Chapel; Raymond Robinson, organist of Kings Chapel, Boston; Emory Gallup, organist of Fountain Street Church, Grand

Rapids, Mich.; P. W. Titus, Cincinnati Conservatory of Music and organist of the Church of the Advent, Cincinnati, and also organists and students from Chicago, Flushing (L. I.), Pontiac (Mich.), New York City, Dorchester (Mass.), New Castle (Pa.), Pittsfield (Mass.), and other cities.

Dupré's treatise on the Art of Improvisation, upon which he has been working for a number of years, is now in print, having been issued by Leduc in Paris in the French text. The English translation, the work of Mme. Dupré, will be ready late in the summer or early in the fall. Thus, for the first time a comprehensive work on this rare art will be available for musicians and music students generally.

Bertha Farner Scores in Omaha Concert

Bertha Farner has a way of winning audiences wherever she appears. She wins them first of all before she begins to sing, as her personality, when she steps before an audience,



BERTHA FARNER.

is of the kind that attracts the people "out front." She wins them completely when she sings. Witness the music critic of The Omaha Bee, writing on May 8 regarding her concert in that city: "Bertha Farner came to Omaha a stranger and almost unheralded. She won the audience completely with her smooth, sweet voice, marked by its wide range and purity of tone. The program was excellently arranged, with a praiseworthy leaning away from the trite. Miss Farner's magnus opus was Rameau's grand air de Venus which she sang with the utmost sympathy and with faultless effect. Her selections also included Handel's Rejoice Greatly from The Messiah, songs by Haydn and Carmichael, and a group of lyrics."

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Lucchese Ends Record-Breaking Season

One hundred and forty-six grand opera and concert appearances in more than four score cities throughout North America is this season's enviable record for the "American Nightingale," as Josephine Lucchese, coloratura soprano, is called by the people and critics all over the country. Her numerous appearances during the 1924-25 season began in New York in October, and it was only recently, in the first part of June, that the gifted cantatrice ended with her seven Texas concerts, a record breaking tour which few singers



Photo by Vanity Fair Studios

JOSEPHINE LUCCHESI.

have equaled, especially during so short a career as that of Josephine Lucchese. Within exactly five years, this youthful artist, yet in her early twenties, has assumed artistic proportions which some stars have fought for years to attain. Today the music critics and public in all the most important cities throughout North America acclaim this native artist as one of the truly great coloratura singers of the decade.

In order that she may enjoy a well deserved rest, the charming diva, for the first time in four years, has refused to accept long engagements for the summer and will only make sporadic appearances during the warm season. In the fall she will resume her activities and in October and November she will appear in the East and South in several concerts and opera performances. These last two months

will mark her last appearances—for some time to come—in North America, as her managers are planning for her a trip to Europe, and also because the talented artist expects to remain abroad the whole of 1926.

When interviewed on this subject, the charming prima donna refused to admit or deny the rumors that she had already received offers for appearances in Europe. "This is a secret," she said, "and, although it is commonly asserted that women cannot keep secrets, I am jealously guarding this one. You may rest assured that I am looking forward with a thrill to my visit to the Old World," she said, and then added, with the sweet smile that has endeared her to thousands of admirers, "Who wouldn't, in my case? It will be the first time I pay my respects to Europe, as, with the exception of my appearances in Cuba, Mexico and Canada, I have never left North America. Yes, I consider myself very fortunate to have been able to achieve success in this country without the foreign training and without the glamor of European appearances, heretofore considered indispensable to any American artist. If I am what I am in the musical world, I owe it entirely to these United States, the place where I was born and received all my education and training."

Glenn Drake Returns to Hays (Kans.) for Recital

As a result of his successful appearances at the recent Hays (Kan.) Festival, Glenn Drake, young American tenor, has been booked for a return engagement there, July 9, when he will give an entire recital.

On July 3, Mr. Drake gave a concert at Winona Lake (Ind.), winning his customary success. This popular tenor has just signed up for an appearance on the big concert course at Arkansas City (Kan.), on which such well known artists as the London String Quartet, Albert Spalding, Mabel Garrison and Farrar with Kirshner will also appear. Mr. Drake's recital there will take place in December.

Grace Divine Popular Over Radio

Grace Divine, contralto, has received telegrams and letters by the dozen from all parts of the country, expressing enjoyment of her radio recitals and requesting further appearances. Her program, broadcasted from WOR June 11, brought especially enthusiastic response. Recently, after broadcasting from WEAF, Miss Divine received a letter from John Prindle Scott, who, way up in the wilds of Michigan, that night just happened to listen in and heard Miss Divine singing one of his songs as clearly as though she had been right there instead of hundreds of miles away.

San Diego to Have Second Season of Opera

On October 8, San Diego's (Cal.) second season of Civic Grand Opera will begin at the Spreckels Theater. The artists engaged include Ernest Davis, Carmen Judah, Effie Briggs Sheirr, Margaret d'Alvarez, Elizabeth Beachley and Juanita Carro. There will be a chorus of sixty, a ballet of twenty-four and an excellent orchestra.

Garrigue Artist Chosen for Iolanthe

Jessie Rankin, contralto, was sent to the Esperanza Garrigue studios in New York by Fred Shattuck, organist and oratorio specialist. Mr. Shattuck recognized a valuable



Photo by Champlain Studios

JESSIE RANKIN,

artist-pupil of Esperanza Garrigue.

quality in the voice of Miss Rankin before it was placed or developed. In the short time that she has studied, she has developed a real contralto voice of distinctive quality. While taking the church and oratorio course at the Esperanza Garrigue studios, Miss Rankin was offered the title role of Iolanthe by the North Club of New York, and made such a success of it that she has been chosen by the same organization to sing the contralto role in The Bohemian Girl. Miss Rankin's success in this field is likely to lead her to the musical comedy stage as her profession. The contralto is already known in New York city as church soloist, and her many concerts during the past winter included several radio recitals which received high praise.

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DETROIT, MICH.—Usually when the Michigan Music Teachers' Association has met in Detroit for a convention, it has come with a flourish of banners and trumpets; but this year it was held quietly on June 30, July 1 and 2, and none but members knew much about it. This does not imply that the Convention was not a helpful and successful one. There was ample opportunity for social intercourse. As there were no concerts, there was plenty of time for the various conferences and they proved of a high order, reflecting credit upon Edward B. Manville, chairman of the local executive committee, and L. Verne Brown, chairman of the program committee.

The convention opened with a banquet at Webster Hall, with about 100 present. Mr. Manville was toastmaster. There was an address by the president, Therese von Nostitz Mueller of Bay City, in which she stressed the present aims of the association. H. A. Milliken, of Bay City, told the history of the attempts at securing legislation regarding the licensing of music teachers. Judge Gorton, in his address, gave advice about future method of procedure before the state legislature when the bill is presented again.

The morning of July 1, at the Detroit Institute of Musical Art, there was a business session presided over by the president, Mrs. Mueller. The treasurer's report was read and an amendment to the constitution presented. It has been decided that the election of officers will take place on the last day of the Convention instead of on the second, as heretofore. The report of the nominating committee was presented, the present officers being nominated to succeed themselves.

The voice conference followed, Dr. William A. Howland presided. The subject was Studio Problems. Five minute papers were given by Alice May Harrah, of Detroit; Mrs. W. Fenton, Grand Rapids, and Jennie M. Stoddard, Detroit.

The round table on theory followed. Katherine Bird gave an interesting demonstration of the Dunning System of teaching theory to young students. She was assisted by a boy of five and a girl of eleven. Alice Lowden, of the Northwestern High School, spoke on the "What and How of Theory in the High School, and Otto Stahl, of the University School of Music, Ann Arbor, gave an interesting demonstration of his method of teaching theory to college students.

The afternoon was devoted to a boat ride to Bois Blanc Island, with a meeting of county vice-presidents.

July 2, the meetings were held at the Detroit Conservatory. The day opened with a business meeting, the president in the chair. An amendment to the constitution regarding dues was passed. The reorganization committee presented some minor changes, it having been thought better that greater changes should be deferred to another year. It recommended the appointment of a legislative committee for the proposed bill for licensing music teachers in the state. The chair appointed Dr. Francis L. York, chairman of the legislative committee, and Edward Manville, chairman of the revision committee. Llewellyn Renwick, chairman of the resolution committee, then read the resolutions prepared. The report was accepted with sincere thanks for its comprehensiveness. The present officers were elected for another year: President, Therese von Nostitz Mueller; vice-president, Edward B. Manville; secretary-treasurer, John G. Cummings; auditor, S. E. Clark.

Orchestras in Schools was the subject of the round table which followed, and was conducted by Fowler Smith, first assistant supervisor of music in the Detroit public schools. Clarence Byrn spoke upon the School Band as a Feeder for the Orchestra. He is the head of the music department in the Cass Technical School and organizer and conductor of the band, which demonstrated its efficiency. There was also a demonstration of class lessons on the violin by a group of adult beginners from the University School of Music of Ann Arbor, as taught by Joe Maddy, supervisor of music in the public schools of that city.

The violin conference followed, led by May Leggett Abel, of Detroit. Her subject was Mental Technique as Applied to Violin Methods.

The afternoon was devoted to organ and piano conferences. At the organ conference, Edward B. Manville and Abram Ray Tyler spoke, while the piano conference was conducted by Bendetson Netzworg, whose topic was the Treatment of the Phrase. Both conferences were interesting and alive. In response to many requests, Mr. Netzworg consented to play.

As there was no unfinished business to be considered, the convention adjourned for one year. All present judged it one of the most helpful meetings held in a long time.

LOCAL NEWS

The month of June was devoted largely to recitals of schools and private teachers except for a concert by the Stockholm University Chorus now on tour in America, given at Orchestra Hall, June 26.

The Detroit Institute of Musical Art held its graduating

exercises at Orchestra Hall, June 25. The hall was filled to capacity and a fine program was given. William A. Howland, head of the vocal department and identified with the school since its inception, was given the degree of Doctor of Music.

The Detroit Conservatory held its graduating exercises at the First Congregational Church. A short musical program was given and an address by Gaius Glen Atkins, D.D. Francis L. York distributed diplomas to about fifty graduates.

Matilda Beiner, graduate of the piano class of Mrs. Boris L. Ganapol, gave a recital at the Twentieth Century Club Building, June 15.

June 18, pupils of Mr. and Mrs. Boris L. Ganapol gave a program at the Federation Building. There were ten pianists and two vocalists.

The annual June recital of the May Leggett Abel Violin Studios was given at the Woman's City Club, June 18. Cellists and violinists from the classes of Mr. and Mrs. Abel gave the program, a special feature of which was the appearance of two twelve year old boy violinists and a girl cellist.

Another step in the musical history of Detroit will be taken this summer. With the completion of the platform and shell at Belle Isle Park, the summer concerts, by fifty-four members of the Detroit Orchestra, will begin under the direction of Victor Kolar.

Edna Katherine Koehler presented Florence O'Rourke in piano recital at her studio, June 15. She was assisted by Winifred Huntton, soprano, pupil of Mrs. Earl F. Chase.

A recital was given at the Boillot Studios, June 23, by piano pupils of Gertrude Carovsky and violin pupils of Clarence J. Erickson. They were assisted by Adelaide Wallich, soprano, pupil of Jennie M. Stoddard.

Thomas C. Muir, tenor, who has just returned from a two years' sojourn in Italy, where he made several successful operatic appearances, has been visiting old friends and musical associates.

Mrs. Theodore Otis Leonard, Jr., historian of the Michigan Federation of Music Clubs, has been attending the Biennial of N. F. M. C. at Portland. Since going to the Biennial at Birmingham, Ala., Mrs. Leonard has not missed a Biennial and is a most enthusiastic Federation worker.

Jennie M. Stoddard leaves July 19 to teach a summer class at Mount St. Joseph on the Ohio. She will give the first year of the Justine Ward System of Music to a class of teachers.

J. M. S.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Albert Rappaport, tenor, made his debut at the Capitol Theater this week. Among the special features of the bill at this theater is Hawaiian Night, with Tandy McKenzie singing. A similar idea was presented at the Rivoli two weeks ago, when Mr. McKenzie was also the soloist.

The Blondell Saxophone Sextet is one of the features at the Strand this week. Amund Sjovik, basso, is the principal singer, while Mme. Klemova is the premiere danseuse.

This week Ben Bernie and his orchestra present at the Rivoli a medley of musical comedy hits.

The Capitol Theater has a particularly fine cooling apparatus. The one at the Rivoli was so widely heralded that the comfort of that theater on hot days is partly responsible for the big crowds attending.

THE MARK STRAND

The feature picture at the Mark Strand Theater last week was The Lady Who Lied, featuring Lewis Stone, Virginia Valli and Nita Naldi. It proved excellent entertainment and throughout was well acted. As usual, an interesting musical program surrounded the feature picture, beginning with a selection of compositions by Friml played by the orchestra under the direction of Carl Edouarde. This number was concluded with Kitty McLaughlin singing with fine artistry L'Amour Toujours L'Amour. In the next unit Joseph Plunkett presented The Clown and the Music Box. Edward Albano, baritone, sang Sanderson's Harlequin and displayed a rich, resonant and expressive voice, and Mlle. Klemova did some excellent pantomime in her dancing as a mechanical doll. An effective twilight setting was provided for the prologue to the feature picture. Luigi Guffrida, tenor, was well received in his rendition of Toselli's Serenata and the Mark Strand Ballet Corps and ensemble danced a tarantella.

The program also contained the Mark Strand Topical Review and a comedy, Mutt and Jeff in Accidents Won't Happen. The organ solo, which completed the offerings, added to the enjoyment of the program.

THE CAPITOL

The fashion in photoplays has been set by the thermometer and the eager movie fan is deluged with snowbound films that suggest to the mind what the body emphatically denies. In The White Desert, the picture at the Capitol Theater last week, featuring Claire Windsor and Pat O'Malley, at least a dozen men were frozen to death and part of a village was swept away by a snowslide—a chilly prospect, from every point of view, for summer weather. Assisted by the great Capitol cooling plant, it was not difficult to maintain the atmosphere of the frozen north.

As an overture, the Capitol Grand Orchestra, under David Mendoza's spirited leadership, rendered Herold's Zampa in so excellent a manner that it brought forth the enthusiastic plaudits of the house. A dance scene of particular loveliness was presented by Mlle. Gambarelli and Aaron Tamaroff, merging with an interesting number by Doris Niles and the Ballet Corps. A most enjoyable unit was contributed by Caroline Andrews, entitled The Mechanical Doll, the idea so realistically carried out, with the humorous assistance of Frank Moulan, that it proved the outstanding event of the program. Miss Andrews displayed a fine, clear coloratura voice in no way marred by her antics as the stilted toy. Pietro Capodiferno, first trumpet in the orchestra, pleased with his solo selection, the Rollinger polka fantasia, Columbia. He was forced to respond to an encore. The remainder of the program was made up of the Capitol Magazine and a Post Nature Scenic, Southern Europe. Special credit is due Mr. Mendoza and his men for the delightful arrangement of the accompanying score and its rendition, which made the latter picture doubly enjoyable.

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FAMOUS MARK STRAND PROGRAM

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Riesenfeld Gives Luncheon for Ben Bernie

It was a very jolly luncheon that Hugo Riesenfeld gave in the North Gardens of the Hotel Astor, July 9. Mr. Riesenfeld was introducing Ben Bernie and his orchestra to the fifty or sixty guests who assembled, mostly men and women from the daily and musical newspapers. It was all very informal, with some good tunes from Mr. Bernie's orchestra, including his own Georgia Brown, and a lone speech from Mr. Riesenfeld, in which he explained why he was trying out the new policy of a jazz orchestra for the moving picture theater as he is doing at the Rivoli this week. It was, he told his guests, because one day walking down Broadway he discovered that no less than six different picture palaces were featuring the William Tell overture. Mr. Bernie's contract has a clause to the effect that if the William Tell overture smuggles its way into a Riesenfeld theater, the bouncer can immediately be called to operate upon Mr. Bernie. After being led out on the roof and subjected to a moving picture machine the guests were allowed to depart, haler and heartier than at their arrival.

Goodson Gives Reception for Mrs. F. S. Coolidge

Katharine Goodson and her husband, Arthur Hinton, gave a large musical reception for Mrs. F. S. Coolidge on the evening of June 20 at their London home in St. John's Wood, so well known to their many American friends. There was a delightful feast of music provided by the famous London String Quartet, Szigeti (the fine violinist who will come to America for his first tour next season), Harriet Cohen, and Katharine Goodson herself. The London String Quartet opened with the Beethoven quartet, op. 18 No. 3, giving a very lovely performance of this early work. Following this came Bax's Second Sonata for violin and piano, beautifully played by Szigeti and Harriet Cohen. The final number was the piano quintet of Cesar Franck, gloriously played by Katharine Goodson and the quartet.

There was a large gathering of music-lovers, about 120 guests being present to meet Mrs. Coolidge. In addition to the many distinguished musical friends of the host and hostess there were also a number of American visitors. The program commenced about 10 p. m., and, with intervals for conversation and a stroll in the delightful garden, lasted till 11:30 when an informal supper was served which prolonged a very delightful evening well into the early hours of the Sabbath.

B. C. K.

Arnstein Biblical Opera Warmly Praised

On May 17, in Aeolian Hall, Ira B. Arnstein's Biblical opera, The Song of David, was given before an enthusiastic audience. The New York papers were warm in their approval of the work and many were the plaudits accorded the composer. The New York Times said: "Mr. Arnstein began in a pastoral vein indicative of David's occupation. He brought Saul and Samuel into action, but reserved the best music for the hero, David. The choruses were among the best written and the most animated parts of the whole scene. The ballet music had to be repeated. The chorus was particularly good and deserved the applause it received." The Evening Mail declared: "There is a good deal of fluent, effective music in the score, including some very respectable choral writing. Mr. Arnstein has occasionally made use of Oriental elements in a manner that calls to mind certain amicable, exotic moments of Rubinstein. The performance, especially as concerned the women's chorus, was enthusiastic and spirited." The Tribune wrote: "The music of this Biblical opera is distinctly conservative, tuneful."



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ACROSS THE COUNTRY

Asheville, N. C.—Distinctive among early summer concerts here was the recent piano and organ program presented by Willis Cunningham, pianist, and James Alderson, organist. These Asheville artists presented ensemble numbers by Rubinstein, Clifford and Demorest. One of the Demorest numbers, Rhapsody, was sent on by the composer in manuscript for this performance.

Helen Pugh, Asheville concert pianist, has just completed appearances in Plattsburg and other cities of northern New York, where the critics and the press were unanimous in their cordial encomiums to her artistry.

The Aeolian Choir of Asheville appeared on the commencement program of Weaver College by presenting a choral vesper service.

The annual spring recital of pupils of the Kate Laxton Studios this year took the form of a Doll Music Festival. The program was made up exclusively of doll music.

Mrs. Ernest Ogle presented a number of her pupils in a largely attended concert in the Battery Park Hotel, to mark the close of the spring semester in her studios.

Margaret L. Sikes, who has just completed a period of study in the East, has resumed her work in the Sikes School of Music at Montreat, near Asheville.

Frances Coleman, organist of the First Baptist Church of this city, represented Asheville organists at the Chicago meeting of the American Guild of Organists.

Mary Coleman, violinist, inaugurated a series of summer concerts with an excellent program.

William Clegg Monroe, baritone, sang at the annual convention of Carolina cotton men held this year in this city at Grove Park Inn. Mr. Monroe is the young North Carolinian who created the stellar role in Pan in America, the lyric dance drama by Carl Venth.

Lois Long Riker, soprano, of New York, is now in Asheville. G. R.

Chicago, Ill. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Columbia, Mo.—Prof. Herbert Wall, baritone, and Prof. E. A. MacLeod, pianist, of the School of Fine Arts of the university, gave a joint recital, June 19, in the University Auditorium. It was the first of a series of three concerts to be given by the School of Fine Arts during the summer session. Professor MacLeod is a splendid musician and a fine pianist. Mr. Wall has a baritone voice of pleasing tone quality. He is also a splendid coach, a large measure of the success of the glee club this past season in winning the Missouri Valley championship being due to his efficient training. Many encores and repetitions were demanded.

June 29, an interesting program, presented by members of the faculty and artist-students of the School of Fine Arts, was broadcast from station WOS, Jefferson City, Mo. Prof. E. A. MacLeod, pianist, and Prof. Herbert Wall, baritone, of the faculty, and the following artist-students took part: Tillman Merritt, piano; Bess Carter Shower, Ruth McGuinness, Minnie Baker, Ben Symon and Miriam White, voice. L. W.

Detroit, Mich. (See letter on another page.)

Memphis, Tenn. (See letter on another page.)

Ravinia, Ill. (See letter on another page.)

Seattle, Wash. (See Music on the Pacific Slope.)

Woodside, L. I.—On June 27, the piano pupils of Haurte's Academy of Music, of which Prof. Julian Haurte is director, gave their second annual recital at the auditorium of P. S. No. 11. Those participating were Helen Franz, Wanda Kumiega, Rose and Mae Villhauer, Maria Napolitano (who won a bronze and silver medal at the last Music Week contest), Anna Frassanito and Jennie Miceli. The assisting artist was Rinaldo Schenone, tenor, of La

Scala, Milan; also Louis Villhauer, who played two violin selections. B.

PROVIDENCE ROSE FESTIVAL MEETS WITH ENTHUSIASM

Hempel and Boston Symphony Contribute to the Success —Bandsmen Join for Benefit Concert—Twentieth Anniversary of Schneider Piano School Celebrated

PROVIDENCE, R. I.—Through the generosity of Senator Stephen O. Metcalf, of Rhode Island, Providence was privileged to hear Frieda Hempel, soprano, and seventy players from the Boston Symphony Orchestra under the direction of Agide Jachia, also the Festival Chorus with John B. Archer, conductor, at the Rose Festival held at the Benedict Monument to Music at Roger Williams Park. There were over 25,000 present. At the opening of the concert a light rain fell and the first part of the program was given under the Memorial Arch. After the storm, the chorus and orchestra occupied seats on the large platform. Mme. Hempel was in splendid voice and could be heard plainly by the large crowd. The orchestra was splendid, under the capable direction of Mr. Jachia, and the chorus sang with telling effect, through the able conducting of John B. Archer. A feature of the concert was the final number, which included the March from Aida.

BAND CONCERT ENJOYED

At the Albee Theater, June 7, eighty-five professional bandsmen of Providence, from the Musicians Protective Union and under the leadership of Edward M. Fay, were heard in a concert, the proceeds of which will be devoted to the D. W. Reeves Memorial Fund. Mr. Fay proved an able conductor and the band offerings were given with excellent results.

SCHNEIDER PIANO SCHOOL CELEBRATES

The twentieth anniversary of the Hans Schneider Piano School, Hans Schneider, director, was celebrated in Fay's Theater before a large audience, which listened with rapt attention to an unusual musical program. The Providence Philharmonic Orchestra, Hans Schneider, director, Robert Gray, concertmaster, played several solos with fine feeling and also gave excellent support to the pianists in the concertos. It was a pleasant surprise to hear June Russillo, nine years old, play the first movement of Beethoven's concerto, op. 15, in C major, with an orchestra. Her playing was admirable. M. Alma Gagnon, a graduate of the 1925 class, played with intelligence and fine technical ability. Annette Aubin was heard to advantage and Rose Millman played brilliantly. N. Nelson Street, of the Providence Chamber of Commerce, was master of ceremonies and the Mayor of Providence awarded diplomas to the graduates of the teachers normal class as follows: Edna May Brook, Margaret A. Burke, Fannie V. Bonfiglio, Rosa L. D'Agostino, M. Alma Gagnon, Irene Harris and Mollie L. Tankel. Mr. Schneider was presented with a loving cup and responded with a few well chosen words. Much of the music development of the city is due to Mr. Schneider, who has conducted his school on high ideals. Besides teaching, Mr. Schneider has given lectures on various musical subjects and also contributed articles of high order to several musical publications. G. F. H.

Frances Peralta to Sing at Ebbets Field

Frances Peralta, soprano of the Metropolitan Opera Company, will sing the title role in Aida at the opening performance of the opera season which the city of New York will present in Ebbets Field, Brooklyn, beginning August 1. Miss Peralta will also sing other important roles during this season of opera.

Karl Heinrich Holds Summer Course

A summer course was held from June 15 to July 11 at the Karl Heinrich Normal School of Dance Arts, Pittsburgh, Pa. During this period lessons were given daily, with the exception of Saturday and Sunday.

SAILINGS

Mrs. Charles H. Scammell

Mrs. Charles H. Scammell was scheduled to sail for Europe on July 15 on the Mauretania. Mrs. Scammell is starting her sixth consecutive year as president of the Forest Hills Choral Club of Long Island, a chorus of seventy-five mixed voices.

Adelaide Goldman

Mrs. Edwin Franko Goldman, wife of the conductor of the Goldman Band, sailed on the S. S. Grasso on July 6. She will visit Bayreuth and other continental cities, and in the fall will give a series of illustrated lectures on the Wagner Ring.

A. Walter Kramer Back in America

A. Walter Kramer, widely known as composer and writer on musical subjects, who returned to the United States in May after spending two and a half years in Europe, where he lived most of the time in Italy, will spend the summer months at Jamestown, R. I., where he has taken a cottage. Mr. Kramer and his family will be in Jamestown from July 2 until the early autumn. While there Mr. Kramer plans to complete the editing of a volume of music which will be issued by one of the leading American publishers. Among his recently published compositions are his sonnet cycle for voice and piano, Beauty of Earth, published by J. Fischer & Brother; his two short songs, Dragonflies and Cuckoo Love, published by G. Schirmer, Inc.; a new Swedish melody setting To Fetch Some Water from the Spring, published by G. Ricordi & Co., and a song, Tracings, issued by the Oliver Ditson Company. There are now "in press" at the John Church Company, a dramatic song, The Patriot to a Browning poem, and a Lamento for cello and piano, which will also be issued for violin and piano, and which is dedicated to the memory of the composer's father. Mr. Kramer has not announced what his activity will be in this country, but it is understood that he will be connected with a prominent organization in the field of music when the new season begins.

Jessie Fenner Hill Studio Notes

Jessie Fenner Hill, New York teacher of singing, left on June 19 for France, where she will spend her well earned vacation in rest and recreation, returning to the metropolis in the fall to resume professional activities.

Among her pupils who have recently scored artistic successes are: Dorothea Brandt who sang in Brooklyn on May 7, June 3, and 12; Georgianna Moore was heard in concert in Englewood, N. J., on May 9, and Thelma Albergo, in Brooklyn on May 29; Josephine Martino, soprano, just returned from a central western tour of ten weeks' duration, appearing among others as soloist at three concerts for the Ohio State Convention, several operatic programs given in the leading Cleveland theaters as well as at public and private concerts. Janet Shair recently sang for the Professional Woman's Club, New York City; Julia Silvers of the Greenwich Village Follies returned to New York in the early spring and at once resumed studies with Mrs. Hill.

Gray-Lhevinne Returns to Erie

During May Music Week a large audience greeted Mme. Gray-Lhevinne in a special recital at Erie, Pa. Last year Mme. Gray-Lhevinne delighted Erie music lovers on the artist series of the late Eva McCoy.

May Peterson Fills Summer Engagement

May Peterson returned from Texas, where she had been sojourning with her husband, to sing at the University of Virginia, Charlottesville, Va., on June 29, under the auspices of the University of Virginia summer quarter.

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W. E. Walter Busy at Curtis Institute

William E. Walter, the new executive director of The Curtis Institute of Music, will have an exceedingly busy summer. His desk in Philadelphia is the focal point for the many divergent interests of an institute that reaches from the far corners of America to distant countries with its appeal for students and quest for teachers. Numerous letters with foreign post marks come from young men and women eager to avail themselves of the opportunity to study with the distinguished musicians on the faculty. Other correspondence is from the faculty members themselves who have scattered for vacations to the four corners of the globe.

Since May, when he came to Philadelphia from Detroit, Mr. Walter has been planning courses for the new term, arranging for the addition to the faculty of a dozen distinguished artists, discussing registration and supervising alterations now in progress in the basement of the main building of the Institute. The alterations are for the purpose of installing a lunch room for the use of students and faculty members where, with the discipline of the classroom relaxed, more intimate contacts may be attained. The establishment of such a pleasant, informal dining-room as part of the Institute was a feature of the original plan outlined by Mary Louise Curtis Bok, the founder.

Mr. Walter foresees a number of interesting innovations in connection with the work already started at the Institute.

"There are rare opportunities for students of talent at the Institute," Mr. Walter said, "and individual cases will continue to be treated in a special way as they have in the past. The time has passed for musicians with no broader basis of culture than mere theoretical and technical studies in connection with a single instrument or with the voice. Of course, it is not our purpose to give a collegiate education to the students, but we are going to continue the line of instruction that is planned to arouse their interest in the allied arts. The system specifically avoids anything in the nature of standardization. It is a particular aim of the Institute to develop competent teachers and send them to various parts of the country, where their work and influence may prove valuable in contributing to the elevation of musical standards in America. There will be no place for idlers or those who are not serious in their studies. Musical education, whether for artist or teacher, should be thorough in every respect and supplemented by knowledge of languages, psychology, musical history and the comparative arts. Unhindered as the Institute is by financial or commercial considerations, it makes possible instruction under the best teachers for students with earnest minds and genuine talent."

Mme. Marguerite Melville Liszniewska Off for California

The announcement by Marguerite Melville Liszniewska of a Summer Master Class at San Francisco has been greeted with enthusiasm by her many former pupils in the



MARGUERITE MELVILLE LISZNIEWSKA (in white) at the graduation exercises on the campus of the Cincinnati Conservatory of Music, at which she was sponsor, together with Dr. George Leighton of the artists' faculty (in cap and gown); at her left is Dean Frederick Shailer Evans.

West who have been waiting eagerly for an opportunity to renew their studies under Mme. Liszniewska, who for many years has been one of Leschetizky's leading assistants in Vienna. Besides teaching, Mme. Liszniewska will fill a few concert engagements, one of them being a recital at Hotel Fairmont in San Francisco. She also is to be the soloist at the Hollywood Bowl on July 30, when she will play under

Fritz Reiner's baton the G minor Concerto of Saint-Saëns; this will be Ohio Night at Hollywood.

Mme. Liszniewska established her reputation in that part of the U. S. last summer, when she played the Schumann Concerto under Alfred Hertz at the Bowl. How impressed Hertz was with her performance, is shown by the following letter addressed to Mrs. Alice Metcalf, the manager of Mme. Liszniewska's Master Class in San Francisco:

"There are so many nice things to be said about Mme. Liszniewska, I am really embarrassed as to what to say in a note which must necessarily be short. Her performance of the Schumann Concerto with the Los Angeles Philharmonic Orchestra, under my direction at the Hollywood Bowl, was one of the most enjoyable events of that season. What impressed me most was her lovely poetic interpretation of Schumann's masterwork, which in its tenderness and sterling musicianship reminded me of a performance by Clara Schumann, which it was my pleasure to hear as a young man. The remarkable part of Liszniewska's performance, however, was that the brilliant passages of the Concerto were played equally effectively. I certainly congratulate you on this splendid artist who is going to come here under your management. (Signed) ALFRED HERTZ."

Reading Choral Society Finishes Fifth Year

The Reading Choral Society has just finished its fifth season under the direction of N. Lindsay Norden. This society has developed quite remarkably in its musical ability and has given in Reading performances of very high standard, assisted usually by at least forty men from the Philadelphia Orchestra. Some of the most important choral and orchestral works have been given under Mr. Norden's direction during this period. Some of the works which have been presented are as follows: Song of Destiny and The Requiem, Brahms; Elijah, Mendelssohn; Thirteenth Psalm, Liszt; The Messiah, Handel; Te Deum, Dvorak; Hymn of Praise, Mendelssohn; The Redemption, Gounod; Benedictus and Thanatopsis, Norden; Horo Novissima, Parker; The Captive and The Call to Freedom, Herbert, as well as many other important works.

The orchestra has played many symphonic works, such as the fourth symphony, Tchaikovsky; parts of the fifth symphony, Tchaikovsky; G minor symphony, Mozart; Unfinished symphony, Schubert; Rosamond overture, Irish Rhapsody, Herbert, and Silver Plume, Norden.

The interest in these concerts has continually grown until they are attracting music lovers from nearby points as well as those in Reading.

Baer Scores in Difficult Roles

Frederic Baer's versatility in negotiating the greatly differentiated roles of The Voice of Christ and Satan in the Franck Beatitudes has often been commented upon. After his recent appearance in the work with the Cleveland Orchestra in Granville, Ohio, the Granville Times wrote: "Frederic Baer was exceptionally pleasing in his rendition of his solo roles. He sang both roles, the sharp contrasts calling for a high degree of skill and understanding in his interpretations. His voice was fully capable of rendering the vituperative, angry defiance of Satan, as well as the soft and kindly accents of the Voice of the Saviour."

Weekly Program at Mayflower

Katherine Riggs, harpist, and Helen Gerrer, violinist, gave the third of the weekly programs in the Italian Garden of the Mayflower, Washington, D. C., on June 23.

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